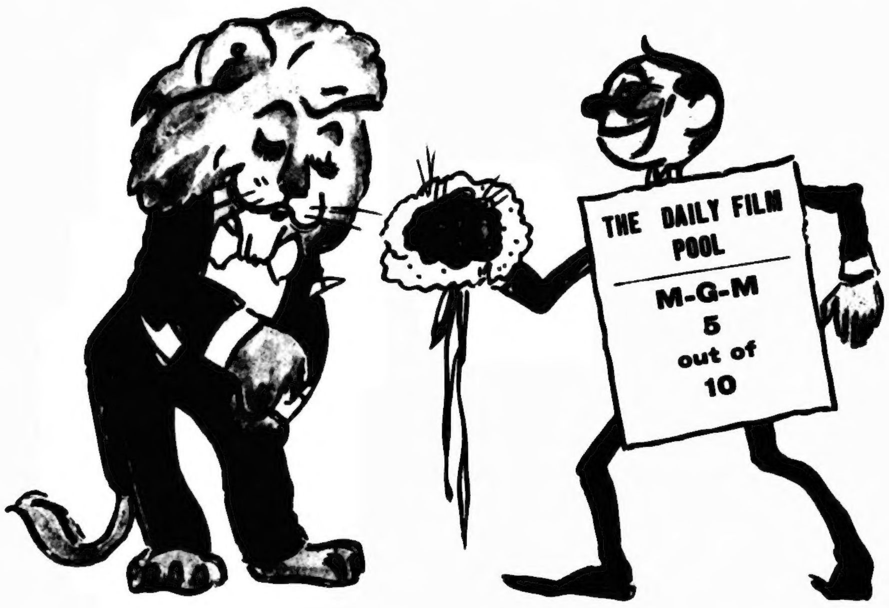
Kine WEEKLY

C.E.A.
FOUNDER
PASSES

TRIBUTES

CAN LEO TAKE IT !

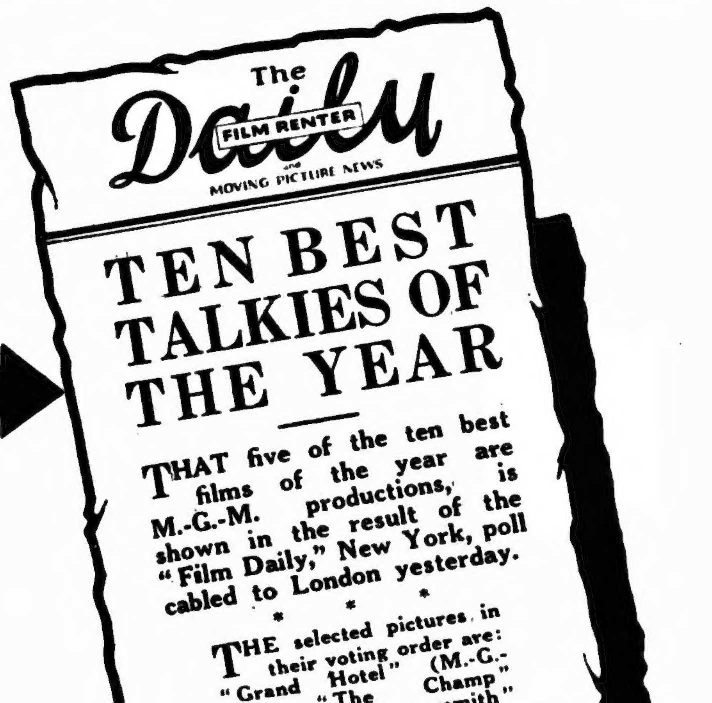
Sure, he's used to these tributes—



Ho ! Hum ! Leo wins again ! Exhibitors of America nominate the TEN best pictures of the year————and

5 out of the 10 are M-G-M

GRAND HOTEL	*First*
THE CHAMP	*Second*
THE GUARDSMAN	*Fourth*
SMILIN' THROUGH	*Fifth*
EMMA	*Seventh*


The Daily FILM RENTER and MOVING PICTURE NEWS

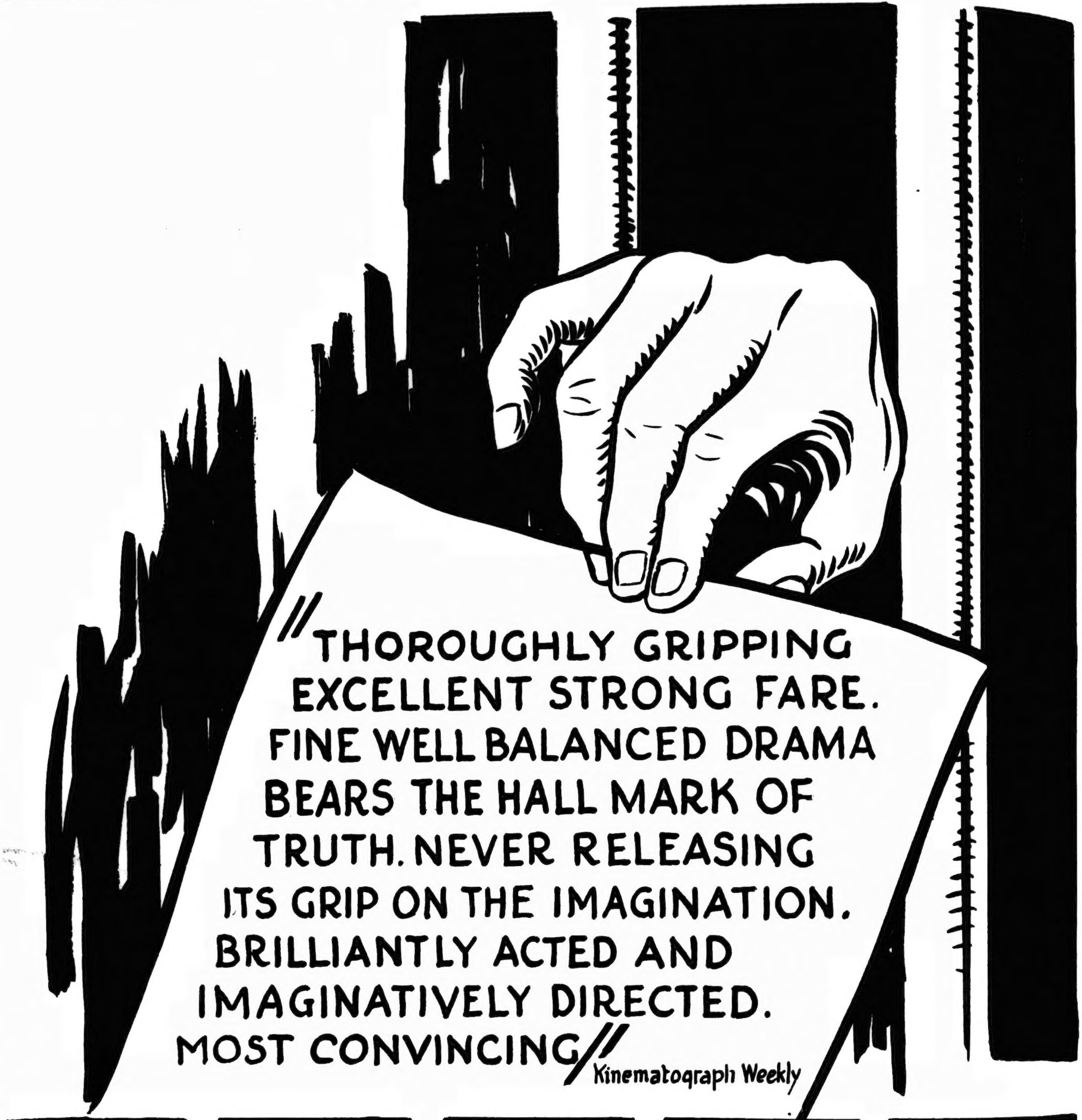
TEN BEST TALKIES OF THE YEAR

THAT five of the ten best films of the year are M.-G.-M. productions, is shown in the result of the "Film Daily," New York, poll cabled to London yesterday.

* * *

THE selected pictures in their voting order are: "Grand Hotel" (M.-G.-M.), "The Champ" (M.-G.-M.), "Arrowsmith" (United), "The Guardsman" (M.-G.-M.), "Smilin' Through" (M.-G.-M.), "Dr. Jekyll and Mr. Hyde" (Paramount), "Emma" (M.-G.-M.), "A Bill of Divorcement" (Radio), "Back Street" (Universal), and "Scarface" (United).

Is Leo proud ? You said it ! He wins plenty of laurels, but he never rests on them. *That's the secret of his success ! Five out of Ten !*



"THOROUGHLY GRIPPING EXCELLENT STRONG FARE. FINE WELL BALANCED DRAMA BEARS THE HALL MARK OF TRUTH. NEVER RELEASING ITS GRIP ON THE IMAGINATION. BRILLIANTLY ACTED AND IMAGINATIVELY DIRECTED. MOST CONVINCING"

Kinematograph Weekly

20000 YEARS IN SING SING

with **SPENCER TRACY BETTE DAVIS**

From the Novel by Lewis & Lawes. Warden of Sing Sing

A FIRST NATIONAL & VITAPHONE PICTURE

VITAPHONE is the registered Trade Mark of the Vitaphone Corporation designating its products

KINEMATOGRAPH WEEKLY. 19/1/33

HUGE SUNDAY OPENING MAJORITIES

Page 5

Kinematograph WEEKLY

No. 1344 Thursday, January 19, 1933 Vol. 191

THE IDEAL KINEMA SPECIAL NUMBER

TWO VICE-PRESIDENTS NOMINATED

S. K. LEWIS AND JOHN HARRISON

Exclusive Interviews with Candidates

NOMINATIONS for the vice-presidency of the C.E.A. have been made of two of the most important provincial representatives.

The selection of Birmingham is Sydney K. Lewis who made his mark in the last summer conference. Manchester has a nominee in John Harrison, a dour Lancashire fighter, who in an exclusive interview reported on page 5, welcomes the G.-B. Control of Music Halls as a stimulative to the Kinema.

S. K. LEWIS

SYDNEY K. LEWIS, nominated by the Birmingham and Midland branch for the office of National vice-president of the C.E.A., is the eloquent young man who gripped the 1932 Summer Conference in London with his paper, " Hands Off the Kinema." He impressed the delegates so profoundly that it was decided to print the paper as a pamphlet and circulate it to all the members.

The decision of the Birmingham branch was unanimous. If Mr. Lewis is successful he will be following in the footsteps of two other Birmingham notabilities, Coun. G. F. McDonald and Coun. E. Hewitson, both of whom filled the presidential chair.

He is recognised in his own territorial area as the ideal man to state a case either in the conference room or on the public platform.

A born orator, with a remarkable grasp of Trade and public affairs, he is fearless in expression and capable, when the need arises, of vigorously defending the Trade from outside attacks.

Before entering the Trade as a kinema manager ten years ago, Mr. Lewis, who is only 37, had an experience of political and public work which was remarkable for one of his years. He was a town councillor of Darlaston, Staffs, for several years and achieved distinction nationally when he was invited to contest Walsall for Parliamentary honours. He stood as a Unionist, but was not successful. He was nominated by the Rt. Hon. Stanley Baldwin for service on the National Executive of the Unionist Association, from which he resigned to enter the show business.

At present Mr. Lewis acts as general manager of seven Midland kinemas, controlled by Charles K. Deeming. He manages and books films for the Empress, Sutton Coldfield (on the borders of Birmingham); the Grand and Olympia, Coalville; Picture House, Cannock; Palace, Tamworth; Palladium, Lichfield, and Palace, Polesworth.

From the time he became associated with the Trade, Mr. Lewis has been actively engaged in C.E.A. work.

As a member of the General Council he sits on the Sunday Opening Committee, the Kinematograph Fund Committee, the Propaganda Committee, and the Constitution Committee.

In the Birmingham and Midland branch he is rendering valuable services on the Executive Committee, the Entertainment Tax Committee, and the Joint Committee of the C.E.A., and the Birmingham City Justices.

He has a complete knowledge of all matters appertaining to film exhibition and claims that he is in more senses than one an independent exhibitor. He hopes, in the course of a week or so, to issue a statement outlining his policy.

VIGILANCE COMMITTEE FOR CHATHAM

Supervision of Theatres and Publicity

FOLLOWING complaints of overcrowding and obstruction of gangways, Chatham Town Council has appointed a committee of five councillors and the Mayor to visit from time time the public places of entertainment in the borough licensed by the Council and to report.

The Town Clerk also reported that, following the receipt of a number of complaints with regard to certain posters exhibited by the Theatre Royal he had communicated with the manager, and all offending posters had been removed immediately and an assurance given that particular attention will be paid to all advertising matter in future.

Ald. H. F. Whyman, protesting against the appointment of the committee, said surely the surveyor was capable of looking after the proper management of the places of entertainment.

It was not a right thing to have people spying round these places, he declared. Nearly 30 years ago a vigilance committee was set up in Chatham, and Chatham was made a laughing stock and held up to ridicule. It was described as a black spot and was referred to as such for many years.

Robes for Supervisitants

He saw no reason why five " extra super " people should be chosen to visit the kinemas. " If the recommendation is carried," he continued, " I would suggest that they wear white robes and the chairman of the committee should wear a silver robe. The public would then know that they had someone to look after the morals of Chatham.

One of the committee had told him, he added, that he would now be able to take his wife to the kinema every week without paying for admission, and this might lead to a scramble to get on the committee. He moved an amendment that the recommendation be not accepted.

Expressing himself in favour of the committee being set up, Coun. F. Luff, chairman of the General Purposes Committee, said he could not see any member rushing round the kinemas two or three times a week to see a show cheaply.

Poster Censorship

The Mayor pointed out that the committee would not only deal with overcrowding; there were other matters. The complaints as to posters exhibited was one of the main factors which led to the recommendation being made.

Coun. Packer pointed out that there was no reference to posters in the recommendation, and the Mayor replied that that was so, but " the whole of the members knew about it."

On the matter being put to the vote the amendment was defeated by a large majority and the recommendation was adopted.

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CINEMATOGRAPH FUND

PROVISIONAL REGULATION

The following provisional regulation under the Sunday Entertainments Act has been made by the Home Secretary Sir John Gilmour, which, on account of emergency, is to come into immediate operation:—

" The prescribed percentage for the purposes of Sunday Entertainments Act, 1932, shall, as from February 1, 1933, be 5 per cent."

This percentage, the *Kine.* understands, will be deducted from the total amounts transmitted by kinema proprietors to the local authorities as charity contributions, and sent direct to the Privy Council by whom the Fund will be administered.

GAVAZZI KING PASSES

Film Imports and Exports

LARGE DECREASE IN POSITIVE IMPORTS

FIGURES issued by the Board of Trade of imports and exports of film during 1932 are remarkable for the drop in imports during the year. Positives and negatives figures for 1931 were down from the 1930, and a further drop has taken place this year. Raw film imports, which were up in 1931 by 9 per cent. on the 1930 figures, have slumped by roughly 3½ million feet from 1930 figures, and by nine million feet on the 1931 totals.

Imports for 1931 and 1932 were as follows:—

	1931	1932	Per cent.
Blank ...	50,795,374	41,745,285	— 27.8
Positives	21,116,949	15,691,854	— 25.7
Negatives	4,814,005	4,316,106	— 11.0

Exports were up on blank and negative film, but down on positives, as the following figures show:—

	1931	1932	Per cent.
Blank ...	7,063,950	7,973,031	+ 11.0
Positives	18,462,073	18,057,810	— 2.3
Negatives	799,916	1,014,388	+ 26.8

Re-exports of imported merchandise showed the following figures:—

	1931	1932	Per cent.
Blank ...	6,378,998	6,905,115	+ 8.2
Positives	2,786,229	1,926,546	— 30.9
Negatives	2,268,250	1,601,769	— 29.4

Gross receipts of Customs Duty on imported film decreased from £241,029 in 1931 to £185,057 in 1932.

◆

C.E.A. PROCEEDINGS IN BRIEF

COUN. WEBBER RESIGNS AT BRISTOL

A cheque for £300 was handed to the Chief Constable of Newcastle on behalf of the Police-Aided Association for Necessitous Children at a representative luncheon of the kinematograph Trade at Newcastle on Tuesday. This amount represented half the proceeds of the kinema performances on two Sundays in Newcastle, the remainder going to the Trade Benevolent Fund.

William Carr, chairman of the Northern branch, who presided, declared that it was unfair that exhibitors had compulsorily to give Sunday takings to charity.

Sunday opening was either right or wrong, he contended, and if it were wrong, compulsory contributions to charity could not make it right.

The presentation was made by Alfred Smith, secretary of the Northern branch.

In reply, Chief Constable Crawley expressed his appreciation of the Trade effort. He said that he thought the kinema Trade was strong enough to achieve its desires if backed by wholesome public opinion.

The annual meeting of the Northern branch followed the luncheon. Sidney Bamford, vice-chairman, was elected chairman for the ensuing year.

Resigns Bristol Secretaryship

Members of the Bristol branch of the C.E.A. held their annual meeting on Tuesday, and heard with regret that the popular secretary, Coun. F. A. Webber, F.S.A.A., wished to tender his resignation. The vacancy thus created will be filled next month.

The chairman, A. B. Atkinson; the vice-chairman, F. G. W. Chamberlain; and the treasurer, Harry Tomkins, were re-elected to these offices, as was the case at the previous annual meeting. One alteration in the officials of the branch was made, George Rees succeeding F. G. W. Chamberlain as second delegate to the General Council.

An increase of eleven new members during the year was recorded.

Balance-sheet of the branch shows a sum of £50 in hand.

West Lancs Branch

A balance of over £400, with a surplus of £70 on the year, was reported at the annual meeting of the West Lancashire branch at Preston on Tuesday.

All officers were re-elected. An application for a grant towards the cost of securing Sunday opening on the Fylde Coast was refused.

A protest was made against increased size of Trade papers.

FOUNDER OF THE C.E.A.

TRIBUTES OF TRADE PERSONALITES

THE death of William Gavazzi King on Saturday evening was a great shock to the film Industry, in which no man was better known or more generally respected. Though he had been ill for about eighteen months, it had been hoped that he was on the road to recovery, since it was only two months ago that he paid a surprise visit to the C.E.A. General Council—actually his last public appearance.

THE LATE W. GAVAZZI KING

Gavazzi King passed quietly away on Saturday evening at his home at Crouch End. He was seventy-seven years old.

The Funeral

The funeral takes place to-day (Thursday) at Highgate Old Cemetery at one o'clock. Flowers should be addressed to Beckett, 4, Crouch End Hill, N.8.

The C.E.A. is arranging to take any members of the Trade who wish to attend the funeral from the C.E.A. offices to the cemetery and back.

So that the necessary arrangements can be made, those who desire transport should notify W. R. Fuller at the C.E.A. offices, Broadmead House, 21, Panton Street, S.W.1, or telephone Whitehall 0191 immediately.

The name of W. Gavazzi King is, of course, inflexibly linked with the C.E.A., as it was through his efforts, coupled with those of A. E. Newbould and Dr. Jupp, that the Association originally came into being in 1912.

He remained secretary of the organisation through its various changes until his retirement from active work in 1926. From that time till his death he acted as consulting secretary to the C.E.A. and editor of the Film Report.

Though his opinions sometimes brought him into conflict with his associates and contemporaries, his happy personality rose above them all. His tireless enthusiasm for the C.E.A. and his unvarying efforts to improve the standards of the industry will be his epitaph; he will not—cannot—be forgotten.

◆

"AS I KNEW HIM"

By A. E. NEWBOULD

The news of the death of Gavazzi King came to me as real shock, for, though I had not seen him frequently of late, I saw him daily during my six years as President of the C.E.A and we became great friends. I knew how ill he had been lately, but, realising his indomitable spirit, it seemed he would go on still for a few years.

I knew him in political circles before he became the C.E.A. secretary. He had been a journalist in Leeds and was a Liberal

(*Continued on page* 37.)

ADVISORY COMMITTEE

BOARD OF TRADE ANNOUNCEMENT

The President of the Board of Trade has appointed C. T. Cramp and Philip Guedella to be members of the Cinematograph Films Advisory Committee in place of Sir Robert Blair and St. John Ervine, whose terms of office has expired.

KINEMATOGRAPH
WEEKLY
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A NEW FILM HIRE CONTRACT?

ALTHOUGH comparatively unobserved, in the face of several more spectacular worries, there has existed for a considerable time a sense of dissatisfaction amongst exhibitors with the present booking contract.

It is old, and, they complain, overgrown with a whole mass of overriding clauses which are stamped in, serving their purposes perhaps, but by no means clarifying the document.

A proposal, discussed some weeks ago in the Northern Branch of the C.E.A., has now reached headquarters and if found acceptable it will certainly help in the natural trend towards simplicity. It is based upon the arrangement by which music-hall turns are booked, and seems also based upon common-sense.

The procedure suggested is to get an impartial official to prepare a formula—after giving due attention to the views of both parties, of course—which should be binding for a period of years, and should include an arbitration clause.

A committee of the C.E.A. is to examine this proposal forthwith, and its recommendations will be awaited with interest. That there are two sides to any bargain must not be forgotten, however, and to ensure that renters as well as exhibitors see the advantage of a new contract must obviously be the first important step.

OUR SUPPLEMENT

A UNIQUE instance of the enterprise of the technical and equipment side of the Trade appears in this week's issue of the *Ideal Kinema and Studio*, the associated publication of the *Kinematograph Weekly*.

In this issue there appears an advertisement inset of no fewer than 40 pages devoted entirely to the products of Charles H. Champion, Ltd., and to the equipment of the Ship Carbon Factory at Chadwell Heath.

An announcement of this magnitude is unprecedented in the history of trade journalism, either in this or in any other country. Moreover, it is an unexampled tribute to the premier position achieved by the *Kinematograph Weekly* in Film Trade journalism that it should have been selected by Charles H. Champion, a man who by initiative, experience and vigorous foresight has built up a great British industry, to carry the message of his enterprise to the Trade.

The erection and equipment of the model carbon factory and laboratories and the creation of the world-wide Ship Carbon business has been one of the later romances of our Trade, the full story of which more thoroughly deserves the title of "epic" than many of the films which claim the distinction of that much-overworked epithet.

Mr. Champion's vision of a great self-contained carbon factory has now come into being, and the repercussion of his successful enterprise is not limited alone to the film Trade.

Not merely does it mean the employment of hundreds of operatives, but the existence of a virile industry of the nature associated with the Champion enterprise is reflected in the national trade returns.

The *Kinematograph Weekly* and the *Ideal Kinema and Studio* are proud to have taken part in the fruition of this important undertaking.

The Trade's Glasgow Exhibition

by Paul Kimberley

CAPT. Paul Kimberley, O.B.E. has been a campaigner from the first in the presentation of the best in equipment and accessories to the Annual Summer Conferences of the C.E.A. Scotland and the North of England are to be catered for this year, and the Trade Exhibition is to be held in the Maclellan Galleries, Sauchiehall Street, Glasgow.

PREPARATIONS are now actively in hand for the presentation of what has proved to be one of the most vital developments of the business—the Trade Exhibition which is now a regular and important adjunct to the C.E.A. Summer Conferences.

I do not wish to stress my own share of the work in organising this annual effort except as an indication of what it means to all businesses, my own included, which contribute, whether in large or small measure, to the equipment, decoration, construction and general outfitting of the modern kinema.

FROM small and unofficial beginnings we have seen so striking a growth of this exhibition that it is hardly necessary to emphasise the value it has created for itself. Morecambe, Cardiff, Yarmouth, Blackpool and Brighton built up steadily an appreciation of its usefulness that culminated in the wonderful display at Grosvenor House, Park Lane, last year.

That this can be equalled I do not expect. London is unrivalled as a centre, but I want to draw special attention to the fact that Glasgow is undoubtedly the most important venue that could have been secured.

ORGANISERS of the exhibition have, of course, little say in the selection of the spot at which the C.E.A. will hold its summer conference; they can, however, make full use of so important a gathering, especially when exhibitors who attend have shown in unmistakable fashion their appreciation of the opportunity for examining under one roof a collection of the best that the accessory businesses have to offer.

And anybody who has exhibited his goods in past years will need no convincing that the interest in the show takes very tangible form.

WHY I am particularly concerned about the Glasgow Conference is that the previous gatherings have left a considerable area unexploited, an area representing a great deal more in the way of potential business than Scotland itself.

My own experience of the showmen who interest themselves in the Trade exhibition has suggested that most of the visitors have been men from a fair radius from the central point, plus, of course, the official delegates to the Conference. A really long journey has proved an undoubted barrier.

At Grosvenor House, for instance, how many did we see from Yorkshire, Lancashire, the four northern counties, and Scotland, outside a sprinkling of the stalwarts? No need to quote Mahomet and the mountain, I am sure.

WITHOUT wishing to make any invidious distinctions, I do not think I shall be very far out if I say that there is probably a bigger percentage of kinemas in the territories mentioned that definitely fail in their equipment, as compared with the best and most up-to-date standards, than elsewhere in the U.K.

It is not until the proprietor of an old-established kinema is suddenly faced with the competition of an ultra-modern house that he realises how far his own equipment is behind the times. And it is not until he has the chance of examining in detail the latest work offered by the most enterprising of accessory firms that he can see a way to meet advance with advance.

Our task in bringing all that is best in the way of up-to-date efficiency to the northern kinema proprietors is naturally a business proposition, but it is a business proposition for buyers just as much as it is for sellers. As a means of keeping our ideas fresh, past experience proves that there has never been a feature of the Industry which can equal the Trade Exhibition.

LONG SHOTS

"U." Founder's Birthday—The Late Gavazzi King—British Players in Demand—Monty Banks' French Film

It can be done
Carl Laemmle

CARL LAEMMLE

CARL LAEMMLE, who has reached his sixty-sixth birthday, sees year by year his company go from strength to strength. There were many a few years ago who declared that Universal could not compete with the big aggregations of capital and power in American film production, but Carl has proved them wrong, and Universal prestige has never stood so high.

IT is due to a large extent to the quiet, imperturbable little man who, through rough weather and smooth, through sickness or health, has gone smiling through his troubles and successes. His sixty-sixth birthday coincides with Universal's coming-of-age—a happy synchronisation.

DOUBT has been cast in some quarters whether Constance Cummings is free to accept the offer from B.I.P. to act in a British picture. The actress claims that she is a free agent, as Columbia Pictures did not exercise its option under the terms of its contract. Columbia claims that it did, and that Miss Cummings is still one of its players.

BRITISH actors and actresses in Hollywood are becoming popular nowadays. I hear of a number of the "Cavalcade" cast who are staying behind to reap the harvest of contracts which is coming their way. Several studios are after Elizabeth Allen, while Pat Ahearn is playing an important role in "Our Betters," with Constance Bennett.

ON the other hand, U.S. immigration authorities, who have been somewhat lenient in the past towards foreign actors, show a growth of active investigation, and those who have overstayed their leave are receiving special attention. The reason is, of course, unemployment among the home artistes

THE rumour that David O. Selznick would shortly leave his post as head of R.K.O.-Radio Studios has proved incorrect. It is now stated that he has arrived at an agreement with B. B. Kahane, President of R.K.O., and will remain in charge, with a staff of associate producers.

MONTY BANKS, the well-known B.I.P. director, may leave England for a short time this summer to direct another picture in France for Jacques Haik, the French production company, if negotiations which are now being carried out between that company and B.I.P. are settled.

MONTY, who made the very successful French version of "Money for Nothing" last summer, will probably have a French edition of another B.I.P. winner. This arrangement, if settled, will in no way interfere with his direction of the B.I.P. pictures now scheduled for him, which include the Constance Cummings' picture, the preparation of which is now well in hand.

CHARLES LAUGHTON, in communicative mood, revealed to me on Tuesday that the inspiration for his pungently brief sketch in "If I Had a Million" arose at lunch-time with Ernst Lubitsch on the Paramount lot, and was eloquent on the stimulating friendly atmosphere that prevails there.

HIS British picture, before returning to Hollywood, will be "Dom Napoleon," directed by Alexander Korda for London Film Productions, a story he himself chose, and in which his part is that of a benevolent priest in an Italian town.

NEXT Sunday's Film Society performance at the Tivoli, Strand, will have as its chief item the new German film, "Der Träumende Mund," directed by Paul Czinner, and featuring Elizabeth Bergner and Rudolf Förster. A Chinese film showing the destruction of the Woosung fort at Shanghai will have a documentary interest.

I WAS glad to see George Archibald back again in Wardour Street, following his severe bout of 'flu, and to congratulate him on his new appointment as secretary and treasurer of United Artists. Now that he is in the renting side, I shall expect him, as an old journalist, to hand out (with the connivance of Robb Lawson) a really good story now and then. The columns of the *Kine.* are ready for the first of these.

AMONG other invalids who are back again are F. W. Baker, who got to the K.R.S. meeting on Tuesday, and Reginald Smith, whose influenza dreams were being with "Williamson Beneath the Sea," a happy experience. Eddie Klein, another victim, is sitting up, and expects to be going strong shortly.

FRIENDS of Jack Alexander, vice-chairman of the London and Home Counties branch C.E.A., will learn with pleasure that he has so far recovered from his recent serious indisposition to get to Torquay for a few weeks. It was obvious to everyone who saw him at and after the branch dinner that only a sturdy determination to be at the post of duty secured his presence that evening.

THE passing of Gavazzi King is one which touches all those who knew him in earlier years with a special poignancy. The memory is of one alert, shrewd and sincere, doing his job well, with no task too hard for him to tackle.

LATER comers to the Industry, who knew him only from his witty papers at Summer Conferences, perhaps hardly suspected that depth of seriousness which lay below the light phrase and whimsical idea. The C.E.A. will still carry on a memory of him in its telegraphic address—a combination of the Association and the man—"Ceabilrex," or, expanded, C.E.A. William King.

I CANNOT congratulate Ernie Lotinga on his intention to find a leading lady for his next film from the ranks of amateurs in the provinces. Such stunts have not only proved dismal failures in the past, but cheapen the Industry's status. Moreover, it is a poor compliment to our studio's casting departments. Don't do it, Ernie.

THE STROLLER.

MORE S.O. VICTORIES

WINS AT TOTTENHAM AND LEYTON

Set-back at Rochdale

THE efforts of Ben Jay and his band of helpers in their fight for Sunday opening at Tottenham met with success on Thursday last when they gained their victory with a majority greater than their opponent's total poll.

The figures were:—

For	12,878
Against	6,276
Majority	6,602

Only 25 per cent. of the total electorate of 81,000 voted, but the figures clearly indicate public opinion in the matter, and the good majority gained will be of great value to other applicants in the Middlesex area. It was felt by the organisers that a greater majority would have been gained if they had had more cars at their disposal.

Cars were sent by all sections of the Trade, 74 reporting to Ben Jay at the Tottenham headquarters, and among the helpers present were Mrs. Fuller and R. V. Crow (of the C.E.A.), A. Peal (of Gaumont-British), Sidney Bernstein, and two of his managers, Messrs. Fryer and Birchett, assisted with cars.

C. Rogers, of the Palace, Tottenham, acted as host to the helpers, who were made comfortable in the balcony of the Palais de Danse while the count was taking place, and during the evening the news of Acton's victory at their town's meeting came through and was regarded as a good omen.

The campaign was conducted throughout with great vigour and foresight and the local managers, Messrs. Rogers, McGregor, Day, Hamor, and Lee, all gave Ben Jay great support. Publicity was given to the campaign by a coach and four horses with occupants in Victorian costume, sandwich-board men, posters, novelty throwaways, and an appearance by Molly Lamont secured publicity in the daily Press.

Great Leyton Success

By a majority of nearly two to one Leyton added to the successes achieved by other London boroughs with a poll in favour of Sunday opening.

The figures, declared late on Saturday, were;—For, 11,750; against, 5,906. Majority, 5,844.

Over 25 per cent. of the electorate of 66,000 voted and in view of the fog which covered the district during the day it was a good tribute to the intensive campaign of local managers and the Sunday Films Association, of which Capt. Hall was hon. sec.

All kinemas devoted their billing stations to the campaign advertising and on Saturday the publicity was augmented by 75 sandwich-board men.

Great help was given by all sections of the Trade, and when polling finished at 8 p.m. they adjourned to the foyer of the Savoy, Leyton, where Geoff. Cohen acted as host to the party.

Rochdale Votes Against

Rochdale electors on Friday rejected Sunday kinemas by a huge majority. The figures were: Against the proposal, 10,563; for the proposal, 1,917. In spite of a vigorous campaign by opponents of the Council's proposal, there was only a 25 per cent. poll.

The Town Council had given a pledge that only occasional openings of the kinemas on Sunday for charitable purposes would be granted.

Birmingham Deadlock

The adjourned meeting of the Birmingham and Midland branch of the C.E.A. to consider the Sunday opening deadlock is due on January 23. Proprietors and directors of houses within the city are urged to make special efforts to attend, and if unable to do so, to send accredited representatives invested with the power to vote if necessary.

Certain suggestions were made at the meeting, which followed the decision of the justices requiring that no worker should be employed on more than one Sunday in any three consecutive Sundays, but the opinion that these did not overcome the difficulty prevailed.

The special permits for Sunday opening granted on November 17 expire at the end of January, when the whole position from the point of view of the contribution to charity will be reconsidered as originally announced by the justices.

Meanwhile, no definite plans for general opening have been made and future developments hang upon the outcome of next week's meeting of the branch.

Film Society Contribution

Subject to £1 15s. per show being given to charity, Birmingham Public Entertainments Committee on January 16 gave permission for Sunday exhibitions at the Triangle Kinema, Gooch Street, on January 29, February 26, March 26, April 30, and May 28, in connection with the Birmingham Workers' Film and Stage Society.

Discussion Adjourned

A request for Sunday opening from kinema proprietors at Tileshelf, South Normanton and Pinxton came before the Blackwell R.D.C. on January 12.

Many of the members were in complete accord with the exhibitors' request, but in order to permit of a full discussion the matter was adjourned for one month.

Opponents Pray at Edmonton

A town's meeting was held at Edmonton on Tuesday. Anglican and Nonconformist churches are united in opposition, and prayers against Sunday opening were offered in the churches on Sunday.

PROTESTS AT PORTSMOUTH IGNORED

Acton Polling Date

Having called the public meeting to consider the Sunday Opening Order on the afternoon of January 26 to suit official convenience, the Portsmouth Council now find it impossible to change the time to suit the convenience of the electors concerned.

Following protests, the Lord Mayor promised that it should be altered if possible from 3 p.m. to 7 p.m., but having consulted the Home Office, the authorities found that any alteration of time would also mean an alteration of date, as the statutory notices would have to be republished.

As the Guildhall is going into the hands of decorators at the end of the month, and would therefore not be available after January 26, the afternoon meeting on that date is to be adhered to.

Acton Poll on February 2

Thursday, February 2, has been fixed as the date of the Acton poll. The hours will be from 8 a.m. to 8 p.m., and the count will take place the same night.

On behalf of the Acton Sunday Cinemas Association, it was suggested that the vote of the town's meeting might be taken as final, especially as Acton was the only place in the London area in which a town's meeting had voted for Sunday opening, thus saving the ratepayers expense.

The Mayor said that as only 235 persons had voted in favour out of an electorate of over 35,000, a poll was essential to impress the licensing authorities.

Poll Requisitioned at Ross

It was officially announced on Wednesday morning that a requisition signed by over 100 urban district electors had been handed to the Ross Urban District Council demanding a poll. The requisition was handed in by H. E. Taylor, a member of the Herefordshire County Council.

Dagenham Council Unanimous

A resolution to apply for Sunday opening powers has been passed unanimously by the Dagenham Council. A public meeting will be held on January 31.

Hayes Polls on Saturday

The Trade is urged to remember the Hayes (Middlesex) poll next Saturday.

Cars and helpers are urgently needed, and members of the Trade willing to assist should communicate with Broadmead Cinemas, Ltd., 62, Oxford Street, W.1.

◆

COUNCIL PRESSES FOR SUNDAY FILMS

Queer Position at Blyth

The situation at Blyth is becoming keenly interesting, and that all the more so because the agitation for Sunday pictures has not emanated from the exhibitors, but first of all from the public, and through them, from the Town Council.

Following a resolution by the Town Council, a meeting was to have been held on Monday night. but last Thursday the Town Clerk announced that the arrangements for the meeting had been cancelled, as it was not necessary to hold such a meeting to secure Sunday opening.

He informed the Council that he had since learned that certain kinemas in the Bedlington area of the Bedlingtonshire Petty Sessional Division, of which Blyth formed a part, had been giving Sunday performances, despite a ruling some time ago by the chairman of the licensing bench that they should not open on Sundays. The magistrates refused to sanction Sunday opening, but they did not insert in the kinematograph licences a clause prohibiting Sunday opening in Bedlingtonshire.

The Sunday Entertainments Act provided that where kinemas in an area had not been open on Sundays, it was necessary to get an order from the Home Secretary, but where kinemas had been open on Sundays the magistrates had power to grant Sunday licences.

In the end, the Town Council decided to convene a general meeting of the Council for the special purpose of deciding whether or not, as a Council, it should express any opinion on the question.

◆

SAM MORRIS RETURNS

Warner Chief's Visit

Sam E. Morris, Vice-President of Warner Bros. and First National, is expected to arrive in this country next week, it is announced, after completing a survey of the combined organisation's activities on the Continent.

Irving Asher, production chief at the Teddington Studios, who returned to London from Paris on Monday, after discussing important details concerning Continental production, states that while in this country Mr. Morris will visit Teddington and arrange important plans for the big 1933 output.

CREMIEU-JAVAL

"GRAND HOTEL" PUBLICITY

BIGGEST ADVERTISING CAMPAIGN

The greatest newspaper advertising scheme ever accorded a motion picture commences on Saturday next when Metro-Goldwyn-Mayer launch their campaign on "Grand Hotel." Never before in the history of the Trade, it is claimed, has an advertising campaign been conceived on such gigantic lines as the one planned to coincide with the national release of their all-star success.

In order to start in a big way Sam Eckman, jun., has booked the front page of Saturday's *Daily Mail*, and on it will appear a particularly attractive advertisement announcing the fact that the picture will be on show all over the country, and that for the first time picturegoers will be able to see Garbo, Crawford, the Barrymores, Beery, and Lewis Stone together in the one great epic. Following Saturday's terrific front page boost comes a half-page in Monday's *Daily Express*, to be followed by numerous big spreads in all the chief national and leading provincial newspapers.

The campaign opens at just the right time for exhibitors who have booked this subject, for from Monday next onwards, "Grand Hotel" will be showing at all the representative kinemas throughout the length and breadth of the land. In every instance it has been booked to these halls at terms commensurate with its magnitude as a box-office attraction.

This tremendous scheme is just another instance of Metro-Goldwyn-Mayer's "service after sale" policy. When the film was booked to exhibitors no promises were made regarding any special advertising assistance. It is an entirely unexpected move on the part of the firm concerned, and exhibitors will not be slow to realise the terrific additional pull such a campaign will have upon the public. It will be remembered that M-G-M conducted a similar campaign on the release of "Trader Horn" and more recently when "Hell Divers" had its general showing, but both those campaigns will be dwarfed into insignificance by the magnitude of this latest. It is without doubt the greatest "service after sale" move the film business has known.

JAVAL NOW IN CHARGE OF B.A. FILMS

EXPANSION OF NON-THEATRICAL FIELD

IAN CREMIEU-JAVAL, formerly sales manager of RCA Photophone, has this week joined the British Acoustic Co., Ltd., at Film House, Wardour Street, as general manager. This statement, therefore, nails down the rumour that has been in circulation in the Trade respecting the future of this sound equipment personality.

Mr. Javal's position with British Acoustic will cover not only the development of their sound equipment activities—both recording and reproducing, but also the furtherance of sales promotion schemes for recorders and non-theatrical apparatus.

New Sub-Standard Outfit

In an interview with a *Kine.* representative, Mr. Javal stated that he hoped to be going all out on the non-theatrical field with his new company, and announced that British Acoustic would shortly introduce an entirely new 16 mm. reproducing and recording outfit. The company has already, of course, its own 35 mm. portable equipment, and it is understood that an experimental sub-standard model has now been assembled.

A great believer in the non-theatrical field, Mr. Javal foresees great developments of the film in connection with shipping education, advertising and propaganda.

Television and Radio

He also informed the *Kine.* that the radio and television interests of the Gaumont-British Corporation (of which British Acoustic is, of course, a subsidiary) would also be inside his province, if only indirectly. In respect of the latter, his influence would extend over the laboratories and research departments as far as the general policy of the Corporation was concerned.

"Recent advances in the design of British Acoustic sound equipment have brought it up to a standard when it can stand comparison with any recording system in the world," said Mr. Javal, "and, moreover, I can visualise the time when it will set the standard for the world."

As far as reproducers are concerned, British Acoustic has already at least 500 installations in this country.

Nine Years' Experience

Mr. Javal joins British Acoustic after nearly three years as sales manager of RCA, prior to which he spent six years with the Gramophone Co., first as artistes and recording manager and later as manager of film production. He has made a speciality of sales organisation, and is an authority on matters pertaining peculiarly to the non-theatrical sound field.

◆

JOSEPH FRIEDMAN

IN BERLIN AND PARIS

Joseph Friedman, European general manager of Columbia Pictures, left on Tuesday for one of his periodic business trips to Berlin and Paris.

He will have a general look around, and see how the sale of Columbia's product is going on the Continent.

Mr. Friedman will be away for about fifteen days.

Healthy Effect of Music Hall Competition

AND A PAT ON THE BACK FOR G.-B.

by JOHN HARRISON

who has been nominated for C.E.A. Vice-Presidency

WHAT do I think the most interesting event in the kinema Trade during recent months? To use what is usually termed an Irishism, the most interesting recent event in the kinema Trade is outside it. But it is bound to have a big effect upon our Industry as a whole.

I refer to the very important move made by Gaumont-British to re-establish the legitimate theatre and the music-hall. The directors of this powerful corporation are aiming at bringing back to life and popularity the drama, variety and every phase of entertainment behind the footlights.

They are to be congratulated on having obtained control of a large number of houses which will enable them to do this.

What has this to do with the kinema exhibitor? someone may ask. In my opinion, a revival of the stage will prove of great ultimate benefit to the kinema exhibitor. Last year an attempt was made to convert certain key theatres into kinemas. Had this succeeded, it would have been very harmful to existing kinemas in the cities concerned.

Even when a big theatre has gone over to films for a four weeks' special season it has taken the "gilt off the gingerbread" for the other local exhibitors of that particular film. If the theatres and music-halls don't prosper they will convert to pictures, to the disadvantage of kinemas already struggling for existence in "over-seated" districts.

Another move of the Gaumont-British directors will bring about great benefit to exhibitors in Great Britain. I refer to the Gaumont people insisting on their contractual rights with star artistes not to perform on the wireless. Wireless has become a serious opposition to the kinema. In its early days we could afford to ignore it. Every day since then more and more sets have been installed, until now, when an exhibitor feels an unexpected slump in his business, he looks at the papers and generally finds that a big star is appearing against him on the wireless in the home of nearly every one of his customers.

Some stars make big money behind the footlights, big money from gramophone records, big money from appearing in films, and big money from the B.B.C.! ! ! Good luck to them if they can carry on with it, but surely it is obvious, if the theatre is to "come back," it must strictly keep its stars exclusive to itself.

More especially is a large combine of theatres entitled to do this when they can offer their artistes long-term engagements. What I mean is that if the Gaumont-British Co. can offer the stars a year's work at a time on the stage, with "overtime" occasionally at her film studios, those artistes should be able to ignore both recording and broadcasting offers.

Wet nights once used to result in two full houses at any kinema. Not so to-day. People are paying money instalments for wireless sets, and wireless, as I have said, is keeping our patrons away from the kinema, and so increasing the difficulties which the extra Entertainment Tax has brought in its train.

We want more patrons, and the reduction of the Tax, the removal of the competition by big stars on the wireless, and the strengthening of the legitimate and variety theatre so that it is not tempted to encroach upon the kinemas' ground, will help us.

LONDON TRADE SHOWS

New Offerings to be Screened Between Thurs., Jan. 19 and Wed., Jan. 25

Friday

The Man from Toronto (*Ideal*)

Phœnix Theatre. **8.45 p.m.**

Imagine Fred Kerr in the provocative rôle of a lawyer-executor of an absurd will, by which half a million has been left between Fergus, a Canadian (Ian Hunter) and Leila (Jessie Matthews) on condition that they marry. They have never met, and each, of course, imagines the other to be impossible. Leila, to complicate matters, but in reality to test the sincerity of her Colonial suitor, poses as her own maid, and it is in this guise that Fergus " falls " heavily for her. It is all excellent fun, and forms part of the hilarious plot of the latest Gainsborough picture, " The Man From Toronto," which Sinclair Hill directed.

The result is a film that, abounding in hilarious cross-purposes, affords us some sparkling photography of the English countryside.

Jessie Matthews is happy in her vivacious portrayal, and Fred Kerr makes a wonderfully convincing appearance as the lawyer-executor. His delightfully humorous, yet sympathetic, portrayal of the rôle will endear him to the hearts of all who see the picture. Margaret Yarde and Kenneth Kove also have important rôles.

Breach of Promise (*Gaumont*)

Phœnix Theatre. **3 p.m.**

" Breach of Promise," another world-wide picture, featuring Chester Morris, Mae Clarke, and Mary Doran, relates the story of a farm drudge who longs for the bright lights of the city, as a means of escaping from her environment.

A mutual attachment with a young lawyer on vacation in the village is followed by ejectment from home by her foster-father. She goes to her lover for shelter, an act of which her father takes advantage to blackmail the lawyer. A breach of promise suit follows his repudiation of the girl. Remorse follows with a fuller realisation of the havoc she has made of his life, and her final act of sacrifice brings happiness to both. Paul Stein has skilfully directed this intriguing story, making, it is claimed, a production of undoubted box-office appeal.

Diggers (*Universal*)

Prince Edward Theatre. **8.30 p.m.**

The most laughable picture of life behind the lines the screen has yet had is the claim made for "Diggers," which has proved such a fast and furious piece of fun-making that it is to receive a special evening Trade showing. The fun behind the fighting is an angle of screen entertainment touched but lightly so far by the film. Yet there are literally millions whose memories are crowded with pleasant recollections of a thousand amusing things that happened back of the trenches. " Diggers " will bring back those recollections vividly and set the masses chuckling and roaring with the quaint humour of the " Tommy " and the " Digger."

The story concerns the reunion of " Diggers " in 1932, and the exchange of their war-time anecdotes. The fun this time is at the expense of the " Tommy," a raid on whose food stores by a trio of Australians provides much of the humour, especially when the trio succeed in their raid and are given special leave "for bravery," right under the nose of the complaining English " quarter-bloke."

The picture introduces two new comedy stars in Pat Hanna and George Moon, while the feminine lead is played by Eugenie Prescott, former top-liner at Elstree. John Henry, of the famous B.B.C. comedy team, also has a prominent rôle.

Yes, Mr. Brown (*W. & F.*)

Tivoli. **8.45 p.m.**

The new Jack Buchanan picture, "Yes, Mr. Brown," which W. and F. present at the Tivoli, is brilliant and tuneful entertainment. Jack Buchanan directed as well as playing the lead, and in support he has Elsie Randolph, Margot Grahame (by arrangement with B.I.P.), Hartley Power and Vera Pearce. This production is elaborately staged, and the story affords the Buchanan-Randolph "team" many opportunities of which they take full advantage.

" Yes, Mr. Brown " is said to be an attractive picture that will satisfy Jack Buchanan " fans," and provide popular entertainment of an approved type. The settings in every respect are of the most modern character. " It's a British and Dominions production."

Tuesday

Come on, Tarzan (*Gaumont*)

Private Theatre, Film House. **11 a.m.**

Another Ken Maynard film, " Come On Tarzan," a Gaumont World-Wide Picture, is claimed to be outstanding not only for the excellence of the story, and the eye-catching performance of Ken Maynard, but also because of the sagacity of the now-famous steed, Tarzan. Maynard is assisted by Myrna Kennedy, whose charm provides a contrast to his strenuous activities.

Parachute Jumper (*Warner*)

Phœnix Theatre. **3 p.m.**

As the title implies, this picture is said to contain some of the most thrilling air scenes and 'plane crashes ever seen.

" Parachute Jumper " is the story of a young flier who, being out of work, takes on a job which lands him into the dope-smuggling racket between Canada and the United States. Douglas Fairbanks, jun., is the star of this sensational offering, which, it is claimed, " packs more diverse entertainment into its footage than one would have thought possible."

Bette Davis, Frank McHugh, Leo Carrillo and other well-known featured players make up a very strong supporting cast.

Cynara (*U.A.*)

Phœnix Theatre. **8.45 p.m.**

In " Cynara," the film version of Gladys Cooper's popular West End play, Ronald Colman returns to the dramatic type of rôle, with which his earlier successes were all identified. Samuel Goldwyn's selection of Colman to interpret the character of John Warburton was due to the emotional power and subtlety demanded by the part in which the star is called upon to solve the conflict between his infatuation for a girl of the people and his love for his own wife. Kay Francis plays the part of the young wife and Phyllis Barry, a young English actress, is the "other girl." King Vidor directed.

Wednesday

Polar Perils (*Gaumont*)

Phœnix Theatre. **3 p.m.**

In filming this picture of life in the Arctic Circle, Capt. and Mrs. Kleinsmidt spent a winter among Eskimos, whose lives and adventures they shared.

A definite story runs through this engrossing subject, the main characters of which are an old grandmother, her two granddaughters, and two young hunters who seek one of the girls in marriage. A bear hunt staged for the purpose of deciding the issue, the killer of the largest bear to win the girl, proves abortive. Then, when famine comes, the grandmother urges the young men to kill her so that other members of the family may have her share of the food, and by this means become as one of the members of the family. How the tragic deed fails of its purpose provides an intriguing human story with many thrills.

Perfect Understanding (*U.A.*)

Phœnix Theatre. **8.45 p.m.**

Gloria Swanson's long-awaited British picture is claimed to be even finer than "The Trespasser," a proved success, to which it is similar in calibre. The story —which deals with an American woman who enters into marriage with an Englishman—is based upon a marriage contract embodying their ideals of individual freedom. When this " perfect understanding " fails in face of crisis, affords Miss Swanson every opportunity for emotional acting. A first-rate cast also includes Genevieve Tobin, Laurence Olivier, Joan Halliday, Sir Nigel Playfair, etc. Miss Swanson also sings an exceedingly tuneful number in the picture.

◆

UNIVERSAL STARS
IN ENTERTAINING SHORTS

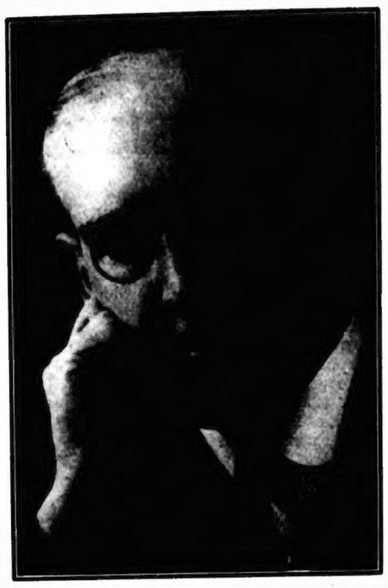
Radio singers, famous bands and musicians, leading comedians and other entertainers representing the cream of broadcast and gramophone entertainment, have been signed by Carl Laemmle, Jun., for a new and delightful series of short films—entertainment brevities.

Variety of appeal is the keynote of the series. Morton Downey, the noted radio singer, Vincent Lopez, the Boswell Sisters, the Street Singer, Art Jarratt, Buddy Rogers, former film star, Leo Reisman, Mildred Bailey, Jacques Renard, Lew Brown and Ray Henderson, Norman Brokenshire, the Four Eton Boys, Stepin Fetchit, and such well-known American writers as Walter Winchell, Nick Kenny and Louis Sobel are on the Universal entertainment rota.

The first of the series, " Morton Downey and Vincent Lopez," was shown recently at the Rialto Theatre.

Dorothy Wilson, the ex-typist who is now one of the Radio stars

NEW PATHE PROGRAMME



J. C. JONES

FORTY FEATURES FOR 1933

" Manhattan Tower " as Initial Offering

FOLLOWING the announcement made last week that Pathe will shortly commence producing at Welwyn comes the news of a very ambitious and comprehensive programme of selected American subjects for distribution during the current year.

This provides for another thirty features in addition to the ten features of their birthday group, and also a considerable number of short interest pictures for which they have a world-wide reputation.

We feel, declares J. C. Jones, of Pathé, to the *Kine.*, that we have very good reason to bang the big drum, for the new product covers every conceivable line of interest, and covers the wide world in its varying locale.

The procession will be heralded by " Manhattan Tower," a film replete with box-office merits. It is the first real epic of the New York skyscraper, and gives an amazing portrayal of a number of people whose lives centre in its seething activity. In fact, the film might well be described as a portrayal of the very soul of New York—its dizzy speed, its speculation fever, its loves, its ideals, its comedy and its tragedy.

The film is remarkable for new advances in technique, and its fine cast includes Mary Brian, Irene Rich, James Hall, and Hale Hamilton.

Varied Titles and Themes

Then there are "Gambling Sex," starring Ruth Hall (who plays lead with Eddie Cantor in "A Kid from Spain"); full of glamour, excitement, beauty and intrigue, this film is a sparkling, speedy racecourse melodrama, such as kinema patrons love; the " Penal Code," starring Regis Toomey, whilst it portrays certain aspects of prison life, does not solely depend on these for its success; " The Savage Girl," with beautiful Rochelle Hudson and Walter Byron, is what is known in America as a box-office natural. " The Forty-Niners," starring Tom Tyler, is a thrilling drama of the wide-open spaces, the high light being a stampede of a tremendous herd of wild buffalo.

Sample prints of these pictures are in London, and we understand that Trade shows are now being arranged by Mr. Jones.

B.O. Titles

The titles of the films to follow are definitely intriguing, and have certainly been selected with every regard to their box-office appeal. " Sisters of the Follies," " My Wandering Boy," " The Silent Army," " Human Cargo," " Bulldog Edition," " Into the Fog," " White Ivory," " Kiss of Araby," " East of the Sudan," " Red Man's Country," " Zanzibar," and " Green Paradise " are some of the titles supplied us by J. C. Jones, who has every reason to be elated with his new programme.

In addition, Pathé are distributing a series of pictures collectively titled " The Unknown Island," commentated by S. P. B. Mais, the well-known novelist, whose broadcasts in " The Unknown Island " series were the topic of so much favourable comment recently.

With this imposing programme on hand, plus the always enterprising Super Sound Gazette and the always novel magazine films —Pathétone Weekly, Pathe Pictorial, and Eve's Film Review—Pathé may certainly pride themselves upon their optimistic drive against the Imps of Depression.

Two More From Warners

" Parachute Jumper " and " Hard to Handle "

Two more Warner Trade shows have been arranged by Max Milder. The first will be " Parachute Jumper," starring Douglas Fairbanks, jun., to be presented at 3 p.m. the afternoon of Tuesday, January 24, in the Phœnix Theatre.

" Parachute Jumper " is referred to in the London Trade Show Diary.

The star who created some of the biggest box-office figures of 1932, and whose name has been front-page copy for many months since, now returns in a picture which, it is claimed, will not only maintain him on his pedestal of popularity, but will also strengthen and extend his following.

" Hard to Handle " is a story which is said to give him a rôle that fits him like the proverbial glove . . . that of a hard-boiled Press agent, who knows no limits to his capacity for boosting every conceivable type of commodity from a dance marathon to a face cream.

Famous as Cagney is for his vital portrayals and action-packed pictures, Warner's reckon " Hard to Handle " to be by far the fastest, funniest and most thrilling of all Cagney's high-paced masterpieces.

◆

" Good Luck"

A New Title for " A Kingdom for Five and Sixpence "

Ideal announce that the title of the latest Gainsborough picture, " A Kingdom for Five and Sixpence," has now been altered to the significant and appropriate one of "Good Luck." Highlights of this production are the intensely exciting football sequences, shots of which were actually filmed at the famous Arsenal football ground at Highbury.

A sparkling cast has made the most of its excellent opportunities in this gay story by Franz Schulz, author of "Chemin du Paradis" and "Love on Wheels." Clifford Mollison, Gordon Harker, Joan Wyndham and Joe Hayman all help merrily to keep the fun rolling at top speed. Anthony Asquith was at the megaphone.

The Trade show of "Good Luck" will shortly be announced by Ideal.

◆

" THE HALF-NAKED TRUTH "

The Radio picture, " The Half-Naked Truth," to which we made reference on pages 69, 97 and XIII in last week's issue, is based upon the life of Harry Reichenbach, whose autobiography was recently published under the title of " Phantom Fame."

If any misunderstanding about the actual name of the film itself is entertained, we wish to make it quite clear that " The Half-Naked Truth " is the correct title.

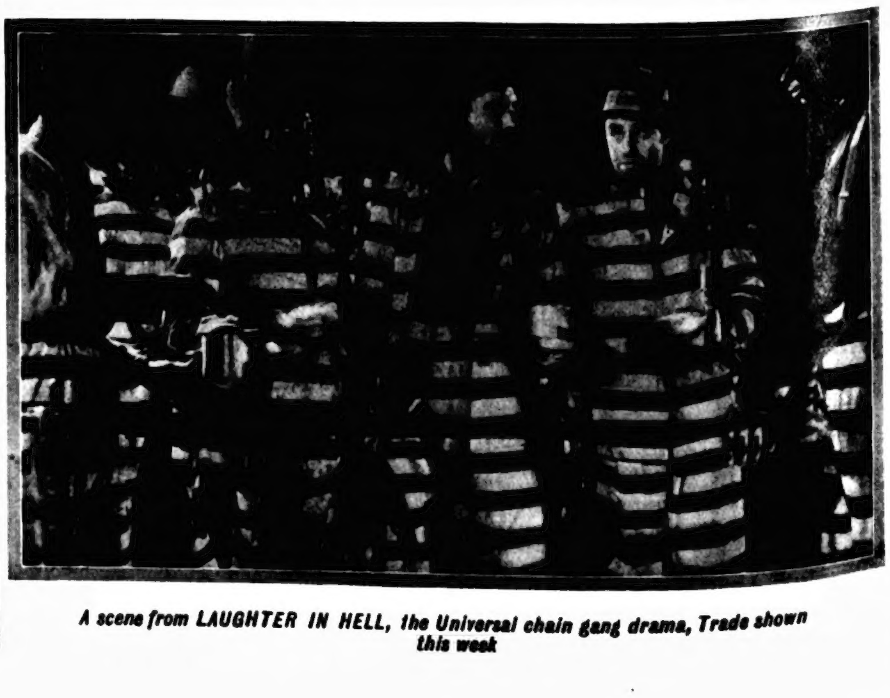
◆

DOROTHY WILSON
Radio's Typist Star Busy

When 1933 draws to a close and a list of stars who have arisen during the year is compiled, the name of Dorothy Wilson will, in all probability, be one of the first on the list.

At the moment every director on the Radio lots is applying for Miss Wilson's services—and she is busy.

Having finished "Are. These Our Children ?" now showing at the Regal—for which she was taken from her typewriter—"The Great Decision" and "Lucky Devils," she is now playing lead in "Scarlet River," soon will start in a leading rôle with Richard Dix in "The Great Jasper," and will probably be cast in a choice rôle of Lionel Barrymore's " Sweepings."



A scene from LAUGHTER IN HELL, the Universal chain gang drama, Trade shown this week

WB

BRING HIM BACK •
BOX OFFICE CHAMP
and HEADLINE STAR

JAMES DYNAMITE CAGNEY

ROLLICKING THROUGH A PICTURE PACKED
with HURRICANE ACTION...RIOTOUS MIRTH
TEEMING with THRILLS...and...A ROMANCE
TO SET ALL HIS FANS RAVING ABOUT HIM

You've never seen anything to equal

HARD TO HANDLE

with
MARY BRIAN
ALLEN JENKINS

GREATER THAN "BLESSED EVENT"

8.45 P.M.
FRIDAY
27 JAN.
PHOENIX

BOOK
WARNERS
THE
PICTURES
OF THE
YEAR

**YOU'LL FIND IT HARD TO HANDLE THE QUEUES
WHEN YOU PLAY THIS WARNER SMASH-HIT**

Warner Bros. Vitaphone Pictures.—"Vitaphone" is the Trade Mark of the Vitaphone Corporation designating its products.

A Dramatic Picture packed

Gaumont

"BREACH of

with Sensational Situations!

CHESTER MORRIS, MAE CLARKE
MARY DORAN, THEODORE VON ELTZ

The Shadow of Blackmail in the career of a girl who deliberately wrecked her lover's career.

A GAUMONT-WORLD WIDE PRODUCTION
Directed by PAUL STEIN

. . . . .

TRADE SHOW:
PHOENIX THEATRE, Friday, Jan. 20
at 3 p.m.

PROMISE"

"Finest film in English language"

CAVALCADE

Daily Mail

CAVALCADE' GENIUS

"FINEST FILM IN ENGLISH LANGUAGE"

From Our Own Correspondent

NEW YORK, Friday.

"Superb," "Amazing and thrilling," Magnificent," are a few of the superlatives lavished by the New York critics to-day on the first public showing of the Fox Film Company's screen version of Mr Noel Coward's "Cavalcade."

No other picture in the history of Hollywood has elicited so spontaneous a chorus of rhapsodical praise.

Reciting the climaxes of the play the New York *Herald-Tribune* critic says: "Certainly it would seem that here were matters unlikely to stir even a receptive first-night New York audience. Yet in the picture these and other episodes in the annals of a foreign nation result in one of the greatest and most thrilling of all screen dramas.

"It seems to me at the moment that Cavalcade' is the finest photoplay yet made in the English language."

All agree, in the words of the *Evening Telegram*, that "although essentially British in its design the narrative manages to transcend mere nationalism and to become definitely universal in scope and appeal."

Columns and headlines are devoted to the "utterly perfect" and "unbelievably beautiful" performance of Miss Diana Wynyard, and to the real genius shown by Mr. Frank Lloyd in his "magnificently sympathetic direction."

Daily Mail

FILM THRILL OF "CAVALCADE"

U.S. DELIGHTED

MORE VIVID THAN THE PLAY

From Our Own Correspondent

NEW YORK, Thursday.

THE Fox Film Company is presenting its screen version of Mr. Noel Coward's "Cavalcade" to-night to the American public.

It was shown last night to an invited audience, which alternately wept and cheered as the great emotional pageant of England from the Boer War and the death of Queen Victoria to the present day passed across the screen.

If possible, the film version exceeds in power the stage play on which it is based. It shows extraordinary sympathy for British life and character and is aflame with real emotion and real people. War scenes have been added to the play most vividly, and the actors can be seen and heard more clearly than in the original stage production.

Daily Herald

"CAVALCADE" THRILLS NEW YORK

From Our Own Correspondent

NEW YORK, Thursday

A PACKED first-night audience of sophisticated New Yorkers rose as one man here when the film music played "God Save the King." at the first showing of the Noel Coward picture "Cavalcade."

Even the hardboiled critics, not easily moved by sentimental appeal, applauded the patriotic and warlike scenes to the echo.

Broadway's reception makes it certain that the Hollywood version of the dramatic "Pageant of Empire" is going to be a triumphant success in the United States and assures it of a long run.

Mr. Coward, who was acting in his new play at Cleveland, Ohio, was not at the first night, but Ursula Jeans, who acted in the London production, was in the audience.

CINEMA

'CAVALCADE' SHOWN AT LAST

"Cinema" Publishes First Review

TRANSATLANTIC MESSAGE

"One of the Finest Productions Ever Seen"

FOX'S TRIUMPH

After months of organisation and research coupled with the assembling of a record all-English cast, production of Fox's film version of Noel Coward's "Cavalcade" has been concluded and the picture was screened publicly for the first time yesterday.

The screening took place in New York. TO-DAY'S CINEMA was privileged to be present at a special preview of the film and is thus able to publish the first review

The review, received via the Transatlantic 'phone from New York makes it clear that "Cavalcade" is an extraordinary achievement, and "one of the finest productions the reviewer has ever seen."

Last night," states Lou Guimond, the TO-DAY'S New York correspondent, "I witnessed a private preview of 'Cavalcade' prior to its premiere to-day

"This is the first opinion I have ever taken the trouble to 'phone, but I am doing so because I consider the film one of the greatest contributions that have ever been made to screen history

"I predict it will be a smash hit in America and after that a sensation in England

"Its all-English cast, with Brooks, Wynward and Jeans, is absolutely marvellous. Its direction and its settings flawless and its treatment beyond criticism,

"Altogether it is one of the finest productions in any medium I have ever seen"

The Daily Telegraph

'CAVALCADE" SHOWN

"GREATEST PICTURE OF THE GENERATION"

From Our Own Correspondent

NEW YORK, Thursday

Noel Coward's "Cavalcade," screened in California with forty leading players and a cast of 3,500, was produced to-night before a record audience at the Gaiety Theatre, New York.

Press representatives, including myself, who saw the film in the Fox studio on Monday, predict that "Cavalcade," which has been magnificently produced, will be accepted by American audiences as the greatest picture of the generation, an epic of Empire, and a most thrilling entertainment

To-night's audience included Mr. Gerald Campbell, the British Consul-General, Sir Harry and Lady Armstrong, and official representatives in New York of the British Dominions, as well as some of the leading actors in the play

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THE DAILY MIRROR

"Cavalcade" in New York

I hear that "Cavalcade" had a private preview in New York yesterday prior to its special presentation for a season on Broadway at the Gaiety Theatre. From private reports I gather the picture had a very enthusiastic reception. It is expected in England next month.

THE TIMES

"CAVALCADE" AS A FILM

PRESENTATION IN NEW YORK

FROM OUR OWN CORRESPONDENT

NEW YORK, JAN. 5

Mr. Noel Coward's *Cavalcade*, made into a talking picture by the Fox Film Corporation under the direction of Mr. Frank Lloyd, was given its first public showing here to-night. It is a striking picture admirably cast, with English actors in the principal roles.

"Greatest picture of the Generation"

FOX

New Films at a Glance

Title and Renter.	R.T and Certificate.	Stars.	Remarks.	Box-Office Angle.
Co[illegible]rors, The (Radio)—American.	85 min. **(U)**	Richard Dix Ann Harding.	Fine human story of supreme courage portrayed on a wide canvas, covering a colourful page in financial history. Excellent acting, strong popular appeal, homely comedy and interesting pageantry.	**Excellent general booking.**
Deception (U.A.-Columbia)—American.	64 min. **(A)**	Leo Carrillo, Nat Pendleton, Thelma Todd.	Sporting drama, a picture which vividly reveals the crookedness of all-in wrestling. Human story, good characterisation, and thrilling contests.	**Good booking for popular halls.**
Flesh (M-G-M)—American.	93 min. **(A)**	Wallace Beery, Ricardo Cortez, Karen Morley.	Great performance by star in a virile, but very human drama of a big-hearted wrestler, who rises above graft and brings about a girl's redemption. Good support, shrewd understanding direction and fine atmosphere.	**Excellent booking, with undeniable box office angles.**
'Frisco Jenny (First National)—American.	70 min. **(A)**	Ruth Chatterton, Don Cook, Louis Calhern.	Spectacular mother love drama, with a powerful sacrificial theme. Excellent performance by star, fine support, and clever treatment.	**Excellent general booking.**
Great Decision, The (Radio)—American.	56 min. **(A)**	William Boyd, Dorothy Wilson, Chic Sale,	Middle West drama, with good theme, bright characterisation, and spectacular gangster thrills.	**Very good supporting feature.**
Hearts of Humanity (P.D.C.)—American.	64 min. **(A)**	Jean Hersholt, Jackie Searle, Dick Wallace.	Clever juvenile performances in a simple but human Eastside drama. Good atmosphere and support.	**Good programme booking.**
Hell Fire Austin (Gaumont)—American.	64 min. **(U)**	Ken Maynard, Joy Merton, Nat Pendleton.	Capital Western, with exceptionally good horsemanship and popular story values. Good support and treatment.	**Good outdoor attraction.**
If I Had a Million (Paramount)—American.	80 min. **(A)**	All Star Cast.	Brilliant and entertaining novelty picture, written by a host of famous authors, and produced and played by the Paramount stars and leading directors. Great stuff.	**Outstanding box-office proposition.**
Laughter In Hell (Universal)—American.	65 min. **(A)**	Pat O'Brien, Merna Kennedy, Berton Churchill.	Chain gang melodrama with grim and melancholy theme. Good characterisation and clever technical work.	**Moderate film, but one with definite box office possibilities.**
Men Are Such Fools (Radio)—American.	64 min. **(A)**	Leo Carrillo, Vivienne Osborne	Unusual matrimonial drama, the artificialities of which are fairly successfully cloaked by good acting and competent direction.	**Adequate programme booking.**
Mummy, The (Universal)—American.	71 min. **(A)**	Boris Karloff, Zita Johann, David Manners.	Cleverly treated and acted dramatic fantasy, with an incredible but fascinating and gripping re-incarnation theme. Brilliant technical work and powerful and amazing portrayal by star.	**Unusual attraction of great possibilities.**
Renegades Of The West (Radio)—American.	55 min. **(U)**	Tom Keene, Betty Furness, Rosco Ates.	Simple, period Western, with engaging by-play, action and hard riding. Good atmosphere and characterisation.	**Good supporting attraction.**
Secrets of the French Police (Radio)—American.	57 min. **(A)**	Gregory Ratoff, Gwili Andre.	Colourful crime drama, supercharged with eerie, spectacular thrills. Competent acting by stars, and clever technical work.	**Good stuff for the masses.**
Virtue (U.A.-Columbia)—American.	60 min. **(A)**	Carole Lombard, Pat O'Brien	A human drama, with a redemption theme, dealing with vital types. Good atmosphere, strong situations, popular sentiment, and excellent characterisation.	**Good programme booking.**
20,000 Years in Sing Sing (F.N.)—American.		Spencer Tracey, Arthur Byron.	Most convincing and finely acted human drama of prison life. Very well directed and thoroughly gripping.	**Excellent strong fare for any hall.**

REVIEWS FOR SHOWMEN

The Mummy

Universal. American (A). Directed by Karl Freund. Featuring Boris Karloff, Zita Johann and David Manners. 6,532 *feet. Release date not fixed.*

DRAMATIC fantasy, a cleverly conceived picture which links the cult of ancient Egypt with modern civilisation through its intriguing and thrilling reincarnation theme. Fundamentally, the film is wildly incredible, but the brilliant acting of Boris Karloff, together with some very notable technical work and imaginative direction, invest it with a realism which rivets the attentions and excites grim suspense. An unusual offering, one which, by reason of its novel theme and amazing star, cannot fail to win full box-office honours.

Story.—While excavating in Egypt, Professor Whemple unearths a mummy which he identifies as Im-Ho-Tep, an ancient priest who had been buried alive for his illicit love for a vestal virgin. The mummy is accompanied by an ancient scroll, the reading of the magic words of which bring it to life.

Im-Ho-Tep, reanimated, then seeks the virgin's soul, and eventually finds it reincarnated in Helen Grosvenor, a modern Anglo-Egyptian girl, whom he prepares to sacrifice so that she can be reborn and their love consummated. Whemple's son, Frank, however, who is in love with Helen, endeavours to save her, but he is fortunately forestalled by a statue of Isis, which performs a miracle by striking Im-Ho-Tep and reducing him to dust.

Acting.—Boris Karloff's make-up is remarkable, and the coming to life of the mummy is an amazing piece of transformation. The star's acting is also brilliant, and his clever histrionics make the figure a vital force.

Zita Johann is well cast as Helen, and her personality, tinged with the exotic, enables her to invest the rôle with plausibility. David Manners is adequate as Frank, and two clever supporting studies come from Edward Van Sloan and Arthur Byron.

Production.—The producer, Karl Freund, has given full play to his imagination in his handling of the thrilling, eerie reincarnation theme, and exploits it with a sense of realism which reaches out to the audience and holds them in a firm grasp.

The film not only provides entertainment which is amazingly novel, but proves that popular entertainment can be widened in its appeal by intelligent treatment.

Settings and Photography.—The excavation scenes have all the appearance of authenticity, the flashback to ancient Egypt is brilliantly executed, while the coming to life of the mummy is extraordinarily realistic. The photography, one of the film's many outstanding features, is positively brilliant.

Points of Appeal.—The star, and his amazing performance, fantastic, intriguing theme, clever execution, superlative stagecraft, and hair-raising thrills.

Virtue

U.A. (Columbia). American (A). Directed by Eddie Bussell. Featuring Carole Lombard and Pat O'Brien. 5,656 *feet. Released July* 24, 1933.

REDEMPTION drama, a conventional but human story of working-class life, put over with strong effect by the fine characterisation of a good cast, shrewd direction, and realistic atmosphere. The obvious is not avoided, but cause and effect follow logically and lead to entertainment which is as vital as it is varied. Good programme booking.

Story.—Mae, a young lady of easy virtue, falls in love with Jimmy, a taxi-driver, who believes that he is impervious to feminine charm, and eventually marries him without revealinf her past. Her secret, nevertheless, is brought to life soon afterwards, but Jimmy decides to live with her, although suspicion is ever in his mind.

Following this, Mae is tricked out of parting with some of Jimmy's savings, and leaves herself open to a charge of murder in trying to retrieve the money. However, her suffering and loyalty win Jimmy's confidence and approbation, and the story ends on a happy note.

Acting.—Carole Lombard plays the worldly Mae with feeling and understanding, and wins a full measure of sympathy. Pat O'Brien is natural and easy in his delivery of the smart dialogue as Jimmy.

Production.—This vital, if not exactly pretty page from life is handled with virile understanding, and builds up human interest on its way to a holding and eminently satishuman interest on its way to a holding and eminently satisfactory climax. The sentiments are tough, but the redemption theme registers completely through the soundness and naturalness of the stellar characterisation.

Settings and Photography.—The domestic scenes are homely, and the good exteriors contribute to an excellent atmosphere.

Points of Appeal.—Strong human story, excellent characterisation, good detail, dialogue and direction.

The Conquerors

Radio. American (U). Directed by William Wellman. Featuring Richard Dix and Ann Harding. 7,626 *feet. Release date not fixed.*

A BIG, human picture, an American "Cavalcade," which traces the business history of a family from 1870 to the present day, and illustrates, by its engrossing story, how inevitably history repeats itself. Financial booms and depressions are shown in their true cycle, and from them is drawn a romance,wide in its scope and appeal, and unfailing in its message.

Richard Dix and Ann Harding excel themselves in the leading rôles, and Edna May Oliver and Guy Kibbee supply delightful comedy relief. The staging, too, is excellent, and gives the picture atmosphere and spectacular appeal. A great film.

Story.—Roger Standish, a penniless bank clerk, marries Carole, motherless daughter of a banker who had died from shock following the financial debacle of 1873, and the two migrate to a small town where Roger starts a bank with the help of Daniel Blake, a drunken but kindly doctor, and his wife, Matilda.

Roger's courage enables him to build up a big institution, and, although tragedy overtakes his son and son-in-law, he fights and conquers the periods of depression, and 1932 finds him old, but confident in the ability of his country and his grandson alike to weather the present financial storm.

Acting.—Richard Dix gives a strong graduated study as Roger, and lives the full life of the part with fine conviction. Ann Harding is appealing and delightfully feminine as Carole, Guy Kibbee and Edna May Oliver are simply immense as Dr. and Mrs. Blake, and introduce pathos into their comedy, while Julie Hayden, Donald Cook and a host of other well-known players contribute excellent support.

Production.—The story is very good, and its lesson in courage and the hope to be gleaned from the past history it depicts provide strong entertainment and food for thought. The events in the life of the family illustrated cover a period which has weathered many financial upheavals, and the march of progress is painted in lifelike colours which conjure up many memories.

The theme, too, is inspiring, and the examples of fortitude and courage bring strong human interest to the proceedings, which are not without the essential mead of honest humour. As a pageant of life the film takes its place amongst the greatest, and not only is its entertainment excellent, but its theme and message are opportune.

Settings and Photography.—The remarkable changes that have taken place in everyday life from 1870 to the present day are pictured in the backgrounds, which follow the action faithfully and procure atmosphere unfailing in its faithfulness to detail, and spectacular appeal. Lighting and photography are excellent.

Points of Appeal.—Great story, fine acting, magnificent conception, strong human interest, good comedy, and brilliant spectacle.

Deception

U.A. (Columbia). American (A). Directed by Lew Sieler. Featuring Leo Carrillo, Nat Pendleton and Thelma Todd. 5,794 *feet. Released June* 26, 1933.

SPORTING drama, a picture which vividly reveals the crookedness which goes on behind the scenes in professional wrestling. The story follows conventional paths, but it is, nevertheless, holding, the types are interesting, and the contests are staged with thrilling realism.

The picture plays unfailingly to the gallery, and has that essential robustness which equips it for success in popular halls.

Story.—Bucky O'Neill, a football star, is taken in hand by Jim Hurley, a crooked promoter of wrestling contests, who exploits him in fake matches, and then drops him like a hot coal. Bucky's trainer, Leo, however, secretly takes him in hand, and he returns to beat Hurley's champion and win a big stake.

His victory brings to an end the activities of Hurley, and enables him to re-establish the purity of American sport. His efforts are then rewarded with the love of Joan, the girl who had stood by him in adversity.

Acting.—Leo Carrillo is true to character and acts with conviction as Hurley, Nat Pendleton has the necessary physique for the rôle of Bucky, Frank Sheridan is very good as Leo, and the support represents brutal but vital types.

Production.—The all-in wrestling craft is the exciting background of the story, and the hectic conflicts punctuate the narrative at even intervals, giving it momentum. There is always plenty doing, and it is done in that rough-and-ready way which never fails to win the pleasure of the masses.

Settings and Photography.—The wrestling contests never lack realism, the detail is good, and the domestic interiors are homely. Lighting and photography are good.

Points of Appeal.—Rousing sporting theme, thrilling wrestling, robust characterisation, human interest and good staging.

The Great Decision

Radio. American (A). Directed by Ralph Ince. Featuring William Boyd, Dorothy Wilson and Chic Sale. 5,181 *feet. Released May* 8, 1933.

HUMAN drama of the Middle-West, which drifts logically into exciting gun-play in its vindication of modern youth. The characterisation is interesting and amusing, and provides homely entertainment until the gangster element is established and the spectacular fireworks begin. Very good supporting picture for all types of houses.

Story.—Smoky Joe Miller, an old scout, now proprietor of a general store, has little confidence in the youth of to-day and chides Jim Parker, a young settler. Suddenly the peace of the sleepy town is disturbed by gunmen, led by Cicero, who have made a hiding-place in a canyon. With the help of Smoky Joe, who rallies the Vigilantes, Jim leads a posse to the gunmen's lair, and spectacularly effects the rescue of Joe's grand-daughter, Anne. Having proved to Joe his mettle, Jim is permitted to marry Anne.

Acting.—Chic Sale is in immense form as Smoky Joe, and his bright old-man study is responsible for much humour. William Boyd is good as the virile, straight-shooting Jim, Dorothy Wilson is a pleasing heroine, and the supporting types are excellent.

Production.—It takes some little time to gather up the threads of the story, but once they are firmly grasped the clash between age and youth provides human interest which is not without homely humour, and the entertainment runs strong until the round-up of the crooks is staged. From thence on excitement is terrific, and suspense never abates until the end.

Settings and Photography.—The atmosphere is true and is splashed with real local colour, while the clean-up of the crooks is staged on a spectacular scale. Lighting and photography are very good.

Points of Appeal.—Homely, yet exciting, story, good theme, clever characterisation, thrills, and humour.

If I Had a Million

Paramount. American (A). Directed by Ernst Lubitsch and others. Featuring Gary Cooper, Charles Laughton, Charlie Ruggles, Alison Skipworth, and all-star cast. 7,373 *feet. Released June* 5, 1933.

A CAPITAL novelty picture, with an ingenious story, written by a host of famous authors, who have given opportunities to many directors and practically all the Paramount stars. Satire, sob-stuff, slapstick, drama, tragedy and truth all find their way into the theme; each episode is complete, yet cleverly fits into the whole and gives it purpose.

The film breaks new ground with a vengeance, and represents a superlative box-office attraction. Great entertainment with limitless exploitation angles.

Story.—A garrulous old millionaire is led to believe by his medical advisers that he is on his death-bed, but he refuses to make a will in favour of his relatives or his staff, in whom he has no confidence.

He finally decides to give his money to strangers, and selects eight people at random from the telephone directory. He then proceeds to hand out a million apiece to each, and their reactions to sudden wealth provides the varied and clever entertainment.

Acting.—Richard Bennett is very good as the millionaire; Gary Cooper, George Raft, Alison Skipworth, May Robson, Wynne Gibson, Charles Laughton, Charlie Ruggles, and Gene Raymond contribute excellent cameos as the eight recipients; and Frances Dee, Jack Oakie, W. C. Fields, Mary Boland and Roscoe Karns are first-rate in prominent supporting rôles.

Production.—This original and ingenious picture is a capital contradiction of the old adage, "Too many cooks spoil the broth," for never before has a film contained such a galaxy of stars, directors and authors, and seldom has a feature proved so varied, satisfying and complete.

The central idea is an excellent one and has point, and from it is drawn entertainment covering every known phase. The satire is biting, the tragedy contains fine irony, the slapstick is clever, and the drama compelling.

Settings and Photography.—The settings are wide and elaborate, and do full justice to every episode, procuring good atmosphere all the time.

Points of Appeal.—Irresistible title, stars, authors and directors, novel theme, brilliant interpretation, excellent staging, fine team work, and outstanding exploitation angles.

Secrets of the French Police

Radio. American (A). Directed by Edward Sutherland. Featuring Gregory Ratoff and Gwili Andre. 5,159 *feet. Release date not fixed.*

COLOURFUL, fantastic crime drama, played against Parisian backgrounds, which goes one better than the average serial, and crowds grim, spectacular thrills into its hair-raising narrative. Good characterisation by a strong cast brings the maximum of plausibility to the hectic theme, and elaborate presentation secures sufficient conviction for the plot to register. Good stuff for the masses.

Story.—General Han Moloff, a crazy Russian hypnotist, uses his powers to pass off Eugenie Dorain, a beautiful Parisian flower girl, as the daughter of the Czar. The French police, however, get wind of his activities, and employ Leon Renault, a likeable thief, in love with Eugenie, to thwart him.

Leon is finally captured by Moloff, but the police arrive in time to save him and Eugenie.

Acting.—Gregory Ratoff plays the part of Moloff with grim, evil conviction, and his powerful portrayal holds the fantastic story together. John Warburton tempers the rôle of Leon with a welcome sense of humour, Gwili Andre is strikingly beautiful as Eugenie, and the supporting rôles are entrusted to competent players.

Production.—The French atmosphere is not too convincing, and few of the players would pass as natives, but these technical blemishes do not detract from the power of the picture as a thriller, for the fine acting of the star and expensive technical work keep the interest and suspense at concert pitch.

Settings and Photography.—The fanatical villainy of the principal character is depicted by clever, spectacular technical work, in which clever lighting and photography play a prominent part.

Points of Appeal.—Exciting story, clever performance by star, good technical work, popular thrills, and humour.

Hearts of Humanity

P.D.C. American (A). Directed by Christy Cabanne. Featuring Jean Hersholt, Jackie Searle and Dick Wallace. 5,931 *feet. Release date not fixed.*

SIMPLE, human, East-side drama, a popular mixture of Jewish and Irish sentiment, slight in story values, but put over with compelling appeal by the fine acting of a strong cast, which includes two clever juveniles. Good programme booking.

Story.—Sol Bloom, a humble Jewish trader, with a small son, Joey, adopts Shandy, the motherless son of O'Hara, an Irish policeman killed on duty. Joey is truculent and deceitful, but Shandy, by his honest influence, eventually reforms him and wins the approbation of Sol.

Acting.—Jean Hersholt is very good as Sol, but it is Jackie Searle as Shandy and Dick Wallace as Joey who build up strong human interest and establish fine feminine, as well as general, appeal.

Production.—This picture's strength lies in its unfailing character drawing, appealing domesticity, and understanding direction, all of which decorate the simple plot with sincere human interest. The story itself is slight, but its contrast in juvenile character and psychology provides opportunities for lachrymose drama which are seized, and herein lies the unquestionably popular emotional appeal.

Settings and Photography.—The East-side settings are authentic, the domestic sequences are homely, while a prize concert sequence provides plenty of laughter. Lighting and photography are good.

Points of Appeal.—Human story, appealing child interest, tender sentiment, good characterisation, and atmosphere.

'Frisco Jenny

First National. American (A). Directed by William A. Wellman. Featuring Ruth Chatterton, Don Cook and Louis Calhern. 6,350 *feet. Released June* 12, 1933.

SPECTACULAR melodrama which expresses mother-love in a new and vigorous form through the powerful emotional acting of Ruth Chatterton. The story is not delicate, but it has a directness of purpose which alleviates its sordidness and brings heartrending appeal.

The atmosphere is colourful and remains true to period throughout, while the earthquake scenes rise to thrilling spectacles. Excellent booking; a picture unfailing in its tremendous emotional appeal.

Story.—Jenny, a young woman, gives birth to an illegitimate son following the San Francisco earthquake, which takes its toll of her father, and the father of her son. She fights a lone battle to support her son, and becomes notorious as a purveyor of vice, but entrusts the boy to the care of respectable people, who give him a name and train him for the law.

Just as he reaches manhood, and becomes district attorney, however, Nemesis overtakes Jenny, and she is brought for trial for the murder of Steve Dutton, her henchman in the bootlegging racket, whom she had killed when he threatened to disclose the secret of his birth to the district attorney. The attorney's eloquent prosecution secures a conviction, and Jenny goes to the gallows without uttering a word.

Acting.—Ruth Chatterton finds in Jenny a rôle which is perfectly suited to her finished emotional histrionics, and she wins great sympathy, although the woman she portrays sinks to the lowest depths to provide for her son.

The sacrifice is terrible, but it is painted in eloquent, appealing colours, which cannot fail to strike a responsive chord in the emotions of the audience. Don Cook is very good as the son, Louis Calhern plays his part perfectly as the evil, cunning Dutton, and the rest of the cast is flawless.

Production.—This panorama of life covers an interesting period which allows for colourful backgrounds and spectacular presentation, and the good atmosphere throws out in true perspective the sordid pathos and gripping poignancy of the arresting sacrificial mother-love theme.

Settings and Photography.—The earthquake episodes are terrific, while the history of the leading character is ably suggested by a smooth succession of appropriate shots, all of which are true to period. Lighting and photography are very good.

Points of Appeal.—Mother-love theme, brilliant emotional character portrayal by star, excellent staging, understanding treatment, and irresistible human appeal.

Scenes from HANDLE WITH CARE in which James Dunn and Boots Mallory are featured with El Brendell and Buster Phelps. The picture has arrived in this country and will shortly be Trade-shown by Fox

Preparations are being made for a special presentation of the de Mille spectacle THE SIGN OF THE CROSS which Paramount will shortly screen at the Carlton. Fredric March, Charles Laughton and Elissa Landi are the featured players

Men Are Such Fools

Radio. American (A). Directed by William Nigh. Featuring Leo Carillo and Vivienne Osborne. 5,994 *feet. Release date not fixed.*

UNUSUAL matrimonial drama dealing with a temperamental, trustful musician, who is heartlessly exploited by his unscrupulous wife, but finds in suffering an outlet for his genius. The theme is a trifle theatrical and very American in its application, but out of it evolves human drama of some popular and feminine appeal. Adequate programme booking.

Story.—Tony Mello, an Italian-American, falls in love with Lilli Arno, while studying in Vienna, and secures for her an engagement as a singer. They marry and return to America, but although Lilli meets with success in cabaret, Tony never rises higher than second fiddle.

Lilli accepts the attentions of Darrow, a night club proprietor, and Tony goes to prison for thrashing the profligate. On his release he finds that Darrow has driven Lilli to suicide, and he kills him. He then returns to gaol, and writes a masterpiece, which, interpreted by the prison orchestra, brings him fame.

Acting.—Leo Carillo wins a great deal of sympathy for his portrayal of the trusting Tony, even if his handling of the violin is not particularly convincing. Vivienne Osborne is well cast as the wayward wife, and Una Merkel, Joseph Cawthorn, Earl Foxe and Tom Moore share the supporting honours.

Production.—The drama born of the strength and weakness of the leading character has some semblance of colour, and the skilful mixing of the shades results in definite human appeal, while sympathy is not lacking. The ending, however, is a trifle artificial, for it is difficult to accept the blossoming of the musician's genius in a prison environment. Nevertheless, the picture, taken all in all, provides adequate diversion and should prove an acceptable programme proposition.

Settings and Photography.—The Viennese and night-club sequences are colourful, the domestic interiors are human, but the prison episodes are a trifle incredible. Lighting and photography are good.

Points of Appeal.—Fresh theme, human interest, good staging, sound characteristion, and feminine appeal.

20,000 Years in Sing Sing

F.N. American (A). Directed by Michael Curtiz. Featuring Spencer Tracy, Arthur Byron and Bette Davis. 7,079 *feet. Release date not fixed.*

ADAPTED from a book by Warden Lawes, who was for many years in charge of Sing Sing prison, this picture bears the hallmark of veracity. It is a fine, well-balanced, strong drama, avoiding the sensational, but never relaxing its grip on the imagination. It is brilliantly acted and characterised, and imaginatively directed.

Story. Tommy Connors, a tough guy, is sent to Sing Sing, and none of his influential friends are able to persuade the Warden to give him special treatment. Like a caged beast at first, he gradually recognises the fine character of the Warden, and, though not committing himself to be on good behaviour, the respect he feels makes him work with zest.

An attempt to escape is made in which Connors is concerned, but at the last moment he notices that it is Saturday --his unlucky day—and he stands down. The break-out is a failure, but Connors confesses that he might have made the attempt. Then he learns that his girl, Fay, is seriously injured. The Warden lets him out on his word of honour to return.

He discovers that Fay had been deliberately run over by Finn, a political grafter, because she knew too much. They meet and fight in Fay's room. Fay shoots Finn, but Connors seizes the revolver and makes a dash for safety. At first he decides not to go back, but finally returns, is found guilty of murder, and, in spite of Fay's protestations of his innocence, is electrocuted.

Acting.—Spencer Tracy gives an outstanding character study which is fraught with psychological interest. No less good is Arthur Byron as the Warden. His is a sensitive and thoroughly convincing piece of work. Louis Calhern is very good as Finn, and Bette Davis fits the rôle of Fay quite well.

Production.—The very fact that no sensational horrors are included in this human document of prison life makes for conviction and realism. The characters are all extremely well drawn and their actions throughout are logically and naturally depicted.

Settings and Photography.—Prison scenes are exceptionally good and very well photographed, and all through there is a good sense of movement and well-knit continuity of pictorial sequences.

Points of Appeal.—The human, poignant nature of the drama, its adherence to real life, the excellence of the acting, and the clever construction of the picture as a whole.

Hell Fire Austin

Gaumont. American (U). Directed by Forrest Sheldon. Featuring Ken Maynard, Joy Merton and Nat Pendleton. 6,226 *feet. Release date not fixed.*

RATTLING good Western. An outdoor drama with good story, plenty of humour, exhilarating riding, popular suspense, and clean romance. Everything that matters is here, and the complete article has the hallmark of technical competency. Very good booking of its type.

Story.—Ken Austin, and his buddy, Bouncer, drift to the West on their release from the Army. They attempt subterfuge in order to secure a free meal, but fail and are sentenced to sixty days' imprisonment.

Edmonds, a crook, learns of Ken's prowess as a horseman, and secures his release on condition that he rides his horse in a big cross-country race. When Ken learns that Edmonds is out to trick Judy, owner of an impoverished ranch, however, he outwits him and rides her horse to victory. Ken's success leads to the arrest of Edmonds, and his reward is Judy's love.

Acting.—Ken Maynard has a pleasing virile personality, and rides superbly as Ken, Nat Pendleton makes an amusing foil as Bouncer, Joy Merton is a pleasing heroine, and Alan Roscoe an excellent villain.

Production.—The story of this Western is better than usual, and the interest is completely held until the exhilarating, stirring, culminating horse race is staged. The embellishments, too, are bright, and the by-play, tempered with pleasing romance, prevents any danger of tedium setting in before the theme is firmly established.

Settings and Photography.—The Western atmosphere is healthy, interiors are homely, and the horsemanship is brilliant. Lighting and photography are very good.

Points of Appeal.—Clean, refreshing story, popular romance, fine riding, realistic fights, and picturesque locations.

Laughter in Hell

Universal. American (A). Directed by Edward Cahn. Featuring Pat O'Brien, Merna Kennedy and Berton Churchill. 5,899 *feet. Release date not fixed.*

MELODRAMA, a grim, melancholy story of an Irish youth, victim of a feud and an unfaithful wife, who suffers the horrors of the chain-gang system before he finds mental and physical contentment. Sentiment, sex and sensationalism are mixed with little regard for dramatic directness and cohesion of plot, and the picture's main appeal lies in its keeping pace with the present widely publicised vogue of chain-gaing offerings. A moderate film, but one with definite box-office possibilities.

Wallace Beery and Karen Morley in M-G-M's picture FLESH, reviewed on this page

Story.—Barney Slaney, an Irish youth, marries Marybelle Evans, but soon discovers her unfaithfulness and kills her and her paramour, Ed Perkins, a man for whom he had held a deep hatred. He is sentenced to the chain gang, the governor of which is Grover Perkins, the dead man's brother.

Grover takes advantage of the situation and inflicts inhuman cruelties on Barney, but Barney eventually kills him during a revolt and escapes over the border with the aid of Lorraine, a casual, but sympathetic, acquaintance.

Acting.—Pat O'Brien is rather out of his element as Barney, but he nevertheless gives a natural performance and makes the character live. Merna Kennedy and Gloria Stuart contrast with effect as the two women, and Berton Churchill, Douglas Dumbrille and Noel Madison are the best of the strong supporting cast.

Production.—The events that lead up to the imprisonment of the hero depend too largely on coincidence for the picture to attain lifelike proportions, while the seasoning of sex and sentiment is too strong in relation to the main theme for balance to be preserved.

Settings and Photography.—The opening shots quickly build up atmosphere, while the chain-gang scenes vividly depict the stark brutality and inhumanity of the system. Lighting and photography are effective.

Points of Appeal.—Subject, sex interest, thrills, and good atmosphere.

Flesh

M-G-M. American (A). Directed by John Ford. Featuring Wallace Beery, Ricardo Cortez and Karen Morley. 8,392 *feet. Release date not fixed.*

WALLACE BEERY is seen at his best in this great picture which tells of a dumb, but kindly, German wrestler who is swept into the racket when he visits America, but proves that honesty pays. Around his inimitable personality is woven a story of fine human interest, and the work of a strong supporting cast.

Superlative direction and the vast resources of the M-G-M studio give it vivid life and perfect atmosphere. Humour, pathos, poignancy, strong drama and exhilarating thrills pattern into a perfect design, and every conceivable box-office angle is developed with unfailing skill and showmanship. Bigger than "The Champ," this film is all set for certain success, and it is recommended with supreme confidence. Excellent entertainment.

Story.—Polakai, a wrestling waiter in a German beer garden, takes pity on Laura, an American girl who had been dropped by her unscrupulous paramour, Nicky, and eventually marries her, little knowing that he is giving Nicky's child a name. He is persuaded to visit America, after he has become the German champion, and permits Nicky, whom he believes to be Laura's brother, to become his manager.

Nicky, by victimising Laura, forces Polakai to become a party to fake matches, but the dishonesty of the transaction plays on Polakai's mind, and he takes to drink the night before he is to meet the champion and lose. His big-heartedness, however, causes Laura to tell him the truth concerning her relationship with Nicky, whom he kills. He then enters the ring and wins, but is promptly arrested for murder. His case, nevertheless, is favourably considered by the authorities, and the film ends with the prospects of his release and reconciliation with the reformed Laura.

Acting.—Wallace Beery cleverly captures the psychology of the dumb, big-hearted, German wrestler, and is thoroughly true to type. His sense of humour and ability to play on the emotions serve him in good stead, and his performance alone would put any film on the highest plane.

Karen Morley is excellent as Laura, and Ricardo Cortez is perfectly cast as the wicked, incorrigible Nicky. The major supporting rôles are completely portrayed by Jean Hersholt, John Miljan, Herman Bing, Greta Meyer and Vince Barnett.

Production.—The story, written by that master of box-office technique, Edmund Goulding, completes the cycle of popular entertainment and is eminently topical in its theme. Its possibilities are obvious, but the producer, John Ford, has taken no chances, and the result is a certain winner, if ever there was one.

Settings and Photography.—The beer-garden scenes have all the appearance of authenticity, the American atmosphere is equally true in detail, the domestic touches have true poignancy, while the wrestling is staged with virile realism.

Points of Appeal.—Great performance by star, fine story, strong human interest, excellent atmosphere, compelling feminine appeal, shrewd direction, clean humour, pathos, and indisputable box-office values.

Renegades of the West

Radio. American (U). Directed by Casey Robinson. Featuring Tom Keene, Betty Furness and Rosco Ates. 4,903 *feet. Release date not fixed.*

SIMPLE period Western, decorated with engaging by-play, in which an appealing small child interest forms a popular part. The healthy outdoor entertainment, played against fine natural backgrounds, contains all the essentials of a safe supporting attraction, in which capacity the feature can be wholeheartedly recommended.

Story.—Tom Bigby deliberately poses as a rustler in order to gain the confidence of Curly, head of a gang, who, he believes, was responsible for his father's murder. In the course of his duties he adopts a child and wins the love of Mary, the local doctor's daughter, both of whom bring him happiness when his task is completed, and he finds that Curly is not so black as he is painted.

Acting.—Tom Keene is a breezy, likeable hero, Betty Furness makes an attractive Mary, Rockliffe Fellowes is good as Curly, Roland Southern is engaging as the child, and Rosco Ates contributes his amusing stuttering act.

Production.—It is the bright embellishments which bolster up the slight, familiar story and turn the picture into refreshing outdoor entertainment. The varied elements weave into a lively pattern, and sound characterisation does the rest.

Settings and Photography.—The atmosphere is true to period, a breezy baby show secures some feminine interest, while hard riding furnishes capital thrills.

Points of Appeal.—Simple, appealing story, refreshing sentiment, engaging by-play, and good characterisation.

THE WEEK'S SHORTS
REVIEWED

FIRST NATIONAL

THE RED SHADOW. American (U). Featuring Alexander Grey. Two reels. Release date not fixed.—A colourful, musical playlet, which draws its theme and tunes from "The Desert Song." Popular short attraction.

THE SHANTY WHERE SANTY CLAUS LIVES. American (U). One reel. Release date not fixed.—An ingenious and melodious Merry Melody cartoon with a Yuletide theme.

GAUMONT

OUR OLD SCHOOLDAYS. American (U). One reel. Release date not fixed.—Musical short, a clever combination of photography and cartoon, with melody above the average. Useful fill-up.

M-G-M

DON BRADMAN. In How I Play Cricket. Australian (U). One reel. Release date not fixed.—The famous cricketer demonstrates how he developed his technique, and illustrates the finer points of batting and bowling. Good short of topical interest.

PARAMOUNT

SCREEN SOUVENIRS. S2. No. 2. American (U). 867 *feet. Released August* 14, 1933.—This latest contribution to this interesting and amusing novelty series measures up to standard and can be safely recommended as a fill-up.

PATHE

TECHNOCRACY. American (U). Approx. 1,000 *feet. Immediate release.*—An interesting exposition of the latest American economic theory which is apparently based upon the Marxian hypothesis combined with the "credit power" formulæ advocated by Major Douglas. The adoption of a unit of energy as bargaining power in place of currency it is argued will ensure prosperity for every family and the enjoyment of luxuries that 20,000 dollars (£4,000) a year could buy. This newest theory of national economics is propounded in pompous after-dinner speech, in which the enormous progress of machine production is explained, but the direct application of the technocrat policy is summarily dismissed, except as to its promised results. Nowadays, each one of us is interested in national economies, and in view of the Press publicity given to Technocracy and the controversy it has aroused, this short should prove of immediate value to any showman

SCENE IN WELWYN KINEMA

MANAGEMENT DENY ASSAULT CHARGE

Case Adjourned

In the King's Bench Division, on January 16, two boys, Reginald Francis Lambert (17) and Percy Lambert (19), through their father, sued Playhouses, Limited, and Arthur Sellars, manager of the Welwyn Theatre, for alleged assault, trespass, and false imprisonment.

The defence was a complete denial of the allegations.

The brothers Lambert complained that after a noise "like the bursting of a paper bag" Mr. Sellars and an attendant went up to them in their seats and spoke to them. An attempt, it was alleged, was made to drag one of the boys from his seat. Complaint was also made that, as the boys were leaving the theatre, they were taken into a room, where "in the public gaze" they were questioned and searched by police and detained for a quarter of an hour.

Arthur Sellars said he heard a noise like that of a firework, and saw the attendant approach the Lamberts. "I rang up the police," added Mr. Sellars, "in case there was to be any disturbance. When the boys came out I said it might have caused a serious panic. I told them they would not be allowed in the theatre again, but, as one little lad seemed to give way a bit, I withdrew that statement." No attempt was made to search the boys.

The hearing was adjourned.

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W.E. ACTION IN STATES

PATENT INFRINGEMENT

Western Electric have brought suit for patent infringement against Ultraphone Sound System, Inc., of Minneapolis, Minn. Named as co-defendant is the Twin City Theatre Corporation, owning the Princess Theatre, Minneapolis, Minn., which has an Ultraphone installation. Papers in the action have been filed in the U.S. District Court, District of Minnesota.

The suit is based upon the Lowenstein Patent, No. 1,231,764, covering negative grid bias amplification to prevent distortion.

This patent was declared valid and infringed by a recent decision in an action brought by Western Electric against Sol Wallerstein, of the Broadway Theatre, Buffalo, using Pacent equipment. This suit was defended by Warner Bros.

LANCS EXHIBITOR'S OFFENCE

FINED FOR CHILDREN'S GIFTS

FOR offering a souvenir or Christmas present by way of inducement and giving away a pen and pencil to a child of 13 at the Empire, Heywood, Lancs, Frederick William Constantine, of St. Annes, was fined £1 in each of two cases at Heywood on January 11. Two similar summonses of aiding and abetting against his son, Kenneth William Constantine, were dismissed.

Inspector Hood said that, in the opinion of the police, the offence appeared to be a deliberate attempt to flout the conditions appended by the justices to licences that "no refreshments, sweets, or souvenirs or other things by way of inducement should be given away or offered to children under 16."

The police stated that on December 17, at the matinée performance, a man dressed as Father Christmas distributed various articles as gifts to children.

The defence urged that what had been done was purely a form of advertising.

The Way to Better British Films

"Spend More on Production" says Walter Bentley

Speaking last week at Nottingham on British films, Walter Bentley, managing director of the Elite, said:

"I should like to see more but better British pictures. I am afraid that we lack directors and producers and we do not spend enough money on our productions. That is why Hollywood will always be to the fore.

"We must give America credit for producing certain films that are wonderful. Generally speaking, their ideas are good and their photography is of the best. Before we can compare British pictures with America and place ourselves on the same par, we must get better producers, spend more money on pictures, engage the best artistes, and make our own stars, not book them out of the West End theatres, where many people have been seeing them for years.

"We must create our own picture stars in the same way that the music-halls of old used to create 'top liners.' That is what they do in America.

"I would run British pictures every week of the year if they were good enough, but I must not let my feelings run away with my judgment."

British producers had not yet had the courage to make a film like "Grand Hotel."

◆

Kinema Changes

GRAND, LEVENSHULME

Acquired by Abe Levine

Abe Levine, who has owned halls in Manchester and various parts of Lancashire during a long period of years, has taken over the Grand, Levenshulme, and given the managerial reins to **"Teddy" Anderson**, who previously managed the Palladium Blackley. Interesting changes are indicated in connection with the latter hall.

Christchurch Kinema Closes

The Pavilion Cinema, Christchurch, closed its doors after the performance on Sunday last. This theatre is one of the oldest kinemas in the county of Hampshire.

Increased competition in Bournemouth, and the recent erection of a new kinema, the Regent, in Christchurch, together with the great depression, have all played a part in adding to the difficulties of this old-established house.

◆

ROTHERHITHE MISHAP

Manager's Coolness

The prompt action of Gilbert Hartley, manager of the Hippodrome, Rotherhithe, prevented what might have been a panic at the kinema last week when a valve sprinkler burst and flooded the stage and affected the lighting supply. There were nearly 2,000 people in the kinema at the time, and when the accident occured they became unsettled, but were soon quietened by Mr. Hartley, who assured them that there was no danger. After a short break the performance was continued.

Birmingham S.O. Decree

PROPOSED RULES "UNWORKABLE"

"WE much regret to say that it will be impossible for the Trade as a trade, to work consistently with the terms laid down by 'the justices.'"

This statement was made publicly by Harold Roberts, solicitor, acting for the local C.E.A., on January 16, when formally applying to the Birmingham Public Entertainments Committee for music and singing licences incidental to film exhibitions at 80 kinemas between 6.45 and 10 p.m. on Sundays from February 1 to November 2 next.

It was not a question whether one house could be opened, Mr. Roberts continued, but whether the Trade as a whole could open under the condition that no worker should be employed on more than one Sunday in three.

It appeared to be beyond doubt that the circuits representing about one quarter of the houses in the city could, and would, open. They would do it by recruiting outside labour from places where Sunday opening was not permitted.

It was equally clear that what he might call individual houses would not be able to open.

Two Ways

One of two ways of attempting to open on the lines indicated was by shuffling; the other way was by sectionising. But sectionising would only be possible if all the houses were owned by one man or one committee.

As, however, a quarter of the halls belonged to circuits *which would not co-operate*, and the others were privately owned, the whole problem was too complicated to make it workable.

An Example

In regard to shuffling, Mr. Roberts quoted figures relating to a suburban kinema which had four operators, and a total staff of 16. On the first Sunday nine of the staff would have to be away. On the second Sunday ten would have to be excused duty. On the third Sunday only four out of 16 would be available.

The manager would have to be away on the second and third Sundays; two operators, the cashier and the organist would be absent on the second Sunday, and the four operators, the cashier and the organist on the third Sunday.

These facts showed how "impossible" was the position of the Trade in view of the justices' conditions.

Square the Circle?

George Bryson, J.P., who presided, asked whether it would be possible for the individual houses to form a circuit of their own together with other halls in surrounding districts where Sunday opening was not permitted. These matters, the Chairman added, were the responsibility of the Trade.

The Committee could only suggest that it might be conceivable for a house to open one Sunday in three. "A" could open one Sunday, "B" the next, and "C" the third, and work it round by the mutual exchange of friendly advertisements with one another. Mr. Bryson said this was merely a suggestion. *The matter would not come up again until next November, and the Committee could not help the Trade.*

The application was granted, the kinema licence being from 7 to 10 p.m.

A Deadlock

Oscar Deutsch, chairman of the Birmingham and Midland C.E.A., commenting on the position, said the justices had given with one hand and taken with the other.

He did not think Mr. Bryson's suggestion of co-operation would find favour, as certain houses might secure the holiday Sundays and days when weather was favourable, while others would have to be content with lean periods.

Proprietors had to reckon their profits on the 52 Sundays in the year, not on one Sunday. Further, opening every third Sunday would spoil the family trade.

Another point was that the bulk of the technical apparatus in modern talkie theatres was leased from American companies, who might strongly object to men who were not skilled operating it.

Frances Yeats Brown, the British author, visits Paramount's studio, where LIVES OF A BENGAL LANCER is being made

RCA's NEW RECORDER SALES MANAGER

Stuart Johnston Promoted

Subsequent on the resignation of Ian Cremieu-Javal this week, RCA Photophone announce the appointment of Stuart M. Johnston to take over the position of Recorder Sales Manager. Mr. Johnston took over his new work on Monday.

RCA state that Mr. Johnston won this promotion through the success which attended his efforts as Scottish Sales Manager for RCA, a position he has held for two and a half years. No fewer than 70 RCA reproducers were sold in Scotland during his regime.

Since 1910, which was the year he joined in the amusement business, Mr. Johnston has travelled and operated in all parts of the world. At one stage of his career he was managing director of Phantom Orchestras, Ltd., and for some considerable time was Scottish branch manager for Fox Films.

Sales Force Adjustments

Other appointments announced by RCA at the same time include the promotion of A. Gibson to take charge of non-theatrical sales, while theatre sales will be controlled by the Installation Service Department.

◆

NEW SHEFFIELD RULES MODIFIED

FOLLOWING C.E.A. ACTION

Following the deputation from the Sheffield C.E.A. to the Watch Committee, several of the irksome conditions have been removed or modified, and suggested new additions have been withdrawn from the Sheffield licences.

The regulation that each child shall have a minimum 14 in. on running seating have been amended, and now reads "each child shall be comfortably seated." The proposal that the licensee shall be the manager of the kinema has been dropped; and the regulation as to attendants' uniforms has been amended so that attendants may either wear full uniform or distinctive uniform caps with ordinary dress or suit.

The clause with regard to raising the house lights at the end of each film, to which so much objection was taken by patrons, has been retained, although the deputation asked that this should be withdrawn or amended.

◆

OVERSEATING AT NOTTINGHAM

WALTER BENTLEY'S VIEWS

The overseating problem at Nottingham was discussed last week by Walter Bentley, managing director of the Elite.

"In my opinion," said Mr. Bentley, "there are certain towns that are already overstocked with kinemas. In Nottingham, I think we have enough. They are constantly being built in the outlying districts and in the centre of the city there are already enough to cope with the people who want to go the pictures.

Just One Example

"When you ask me what I think of the project to build another very large kinema I really do not want to say too much about it. I think that the people of Nottingham have already had a sufficient loss when the Elite was built. This theatre in its early days had to cut its capital to half. When I hear of a building costing £300,000 going up, it makes me wonder.

"Such a kinema is not going to help the other kinemas. We shall have to fight it by obtaining the best pictures. That will commit our opponents to paying more money for films, and that is what the renters want.

"It will mean that the takings will never be able to cope with the rent the picture theatres will have to pay for their films."

◆

"BACK STREET" HONOURED

"Back Street," Universal's picturisation of the Fanny Hurst novel, has been chosen by the *Film Daily*, New York, as one of the ten best pictures of 1932.

GAUMONT'S FILM OF ANTARCTIC LIFE

THRILLING ADVENTURES IN "POLAR PERILS"

"Polar Perils," which is to b[illegible] at the Phœnix Theatre on Wedn[illegible] Janu-ary 25, at 3 p.m., is a great h[illegible] record of life among the Eskimos, [illegible] the Arctic Circle.

For the purposes of filming, [illegible] Mrs. Frank Kleinsmidt journ[illegible] the Arctic and spent a winter with [illegible] Eskimos. They shared the life of the [illegible] among whom they lived, filming the[illegible] and adventures, and, occasion[illegible] dies, the result being the produ[illegible] engrossing subject.

The main characters of the [illegible] old grandmother and her [illegible] daughters, Wenga, the belle of [illegible] village, and Amutuk, a widow. Weng[illegible] much sought after by the young men [illegible] two most prominent suitors being [illegible] Amunuk, the Bear Hunter, and Angonik, [illegible] Reindeer Man. Unable to come to [illegible] decision, they stage a polar bear hunt, [illegible] girl to go to the one killing the biggest [illegible]. The result ends in an even break [illegible] both parties.

A Polar Tragedy

Famine descends on the villag[illegible] the aged grandmother askes the rein[illegible] man to strangle her that the younge[illegible] may have her share of the food. Granny tells him that if he performs [illegible] act he will become as one of the m[illegible] of the family and win Wenga. So wh[illegible] Wenga returns from a hunting trip, br[illegible] the much-needed food, she finds Gra[illegible] dead. But the reindeer man does not w[illegible] Wenga, for, horrified at the act, and be[illegible] an independent miss, she decides that she prefers the bear hunter.

Many thrills are provided in encounters with walrus and bear, but the main appeal is the human story unfolded in intriguing fashion.

The second picture to be shown is "Come On, Tarzan," in which Ken Maynard and Merna Kennedy are featured.

"The Thrill of Youth"

"The Thrill of Youth," which will be shown on January 27 at the New Gallery, is a Gaumont-Invincible production, featuring June Clyde, Allen Vincent, Dorothy Peterson, and Matty Kemp, which presents in daring fashion the follies of the youth of to-day. Whilst avoiding stating a case either for or against the hectic lives the excitement-seeking youngsters lead, it does show that, despite their apparent madness, they are nevertheless as sound at heart as any previous generation.

As befits a story concerning youth, the film's chief exponents are four extremely personable youngsters, whose light hearted entertainment is a thing to see and enjoy. In the dramatic moments which necessarily follow their pranks, they also demonstrate their abilities at straight acting.

◆

GET TOGETHER MOVEMENT

INDIAN FILM INTERESTS CONFER

At Green's Hotel, Bombay, [illegible] before Christmas, for the first tim[illegible] the history of the Indian industry, [illegible] tative gathering of almost all fil[illegible] interests met together for an informal t[illegible] the current problems. Prominent p[illegible] like Sir Phiroze Sethna, member [illegible] Round Table Conference, and a m[illegible] the Council of State; Mr. Cha[illegible]rkar, Mayor of Bombay; B. V. Jadhav, m[illegible] the Legislative Assembly and ex-M[illegible] the Government of Bombay; [illegible] C. McDonough, American Consul in [illegible] Mr. Von Leyden, general manager, [illegible] and C. H. Webber, general manag[illegible] Kodak, were present.

K. H. Vakil, president of the M[illegible] ture Society of India, invited [illegible] co-operation of those present, a[illegible] K. S. Hirlekar, the secretary, explained the aims and the recent work do[illegible] the Society.

It may be recalled that the S[illegible] has been able to get a slight relief [illegible] In-dustry by making the Governme[illegible] raise the import duty on photogra[illegible] goods under the Ottawa Agreement.

Sir Phiroze Sethna and H. P. [illegible] pressed the view that the Industry [illegible] great need of a proper organisatio[illegible] look after its interests and proper e[illegible] ment from Government. They ass[illegible] the gathering that they would do all [illegible] power in the Central Legislature [illegible] the film Industry.

Capt. P. W. Pitt, of the Easter[illegible] Ltd., said India was the home of [illegible] and stories, and if India could pres[illegible] this invaluable possession with the m[illegible] devices necessary for the screen, [illegible] volved technical efficiency and sk[illegible] there could be no doubt that the Indi[illegible] India would be seen in the first ra[illegible]

◆

"WHAT THE STARS FORETELL"

B. Hyams, managing director of [illegible] Films, announces that the famous astrologer, R. H. Naylor, of the *Sunday Express*, is to co-operate with Widgey R. Newman in the production of a series of featurettes, entitled "What the Stars Foretell." Jack Miller will be at the camera.

BOOK WARNERS THE PICTURES OF THE YEAR

STILL THEY COME!

PARACHUTE JUMPER

THRILLING · EXCITING ENTERTAINMENT PACKED WITH EVERY KIND OF PATRON INTEREST · ·

Daring Adventure · Thrills

Comedy

ROMANCE

DOUGLAS FAIRBANKS JNR

BETTE DAVIS

LEO CARILLO

•

FRANK McHUGH

THREE P.M. TUESDAY, 24 JAN. PHŒNIX

Warner Bros. Vitaphone Pictures—"VITAPHONE" is the registered trade mark of the Vitaphone Corporation designating its products

JESSIE MATTHEWS

in

"The MAN from TO

TRADE PRESENTATION

THURSDAY, JANUARY 19th.

AT THE

PHŒNIX THEATRE

AT

8·45

p.m.

(RELEASE DATE
JUNE 19th. 1933)

ORONTO"

a Gainsborough Picture

A joyously exciting romance of a legacy with a "catch" in it!

with

IAN HUNTER

and

FRED KERR

and

A FINE SUPPORTING CAST.

Directed by

SINCLAIR HILL

SCREEN STORY
W. P. LIPSCOMB
PHOTOGRAPHY
LESLIE ROWSON
ART DIRECTION
A. VETCHINSKY

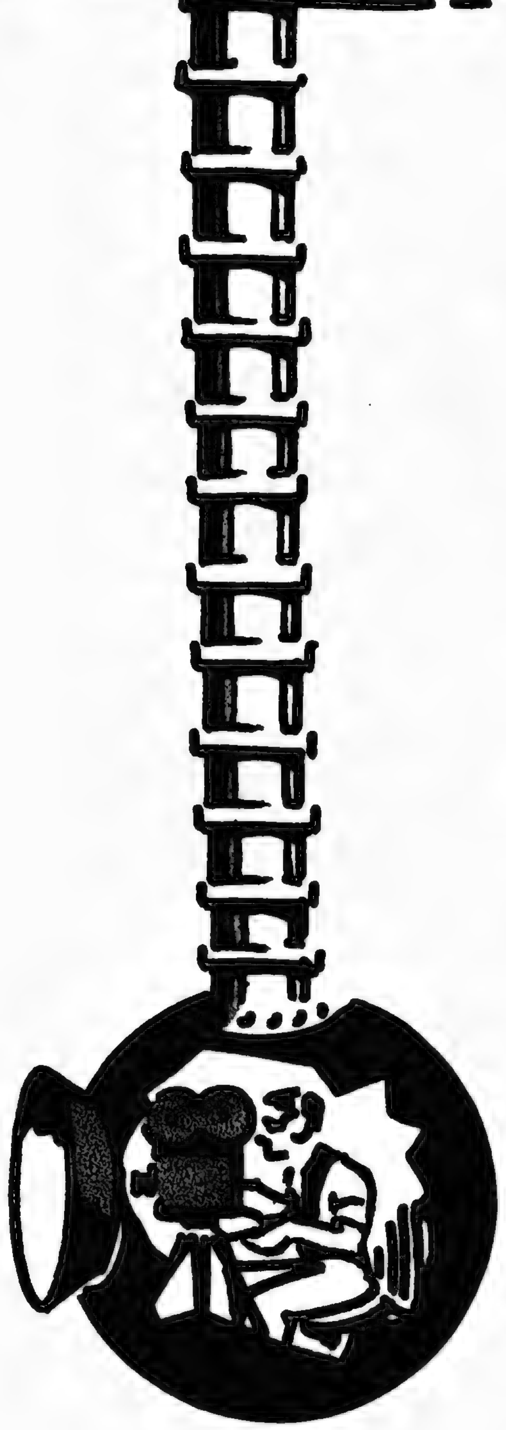
ADAPTED FROM **DOUGLAS MURRAY'S** WELL-KNOWN STAGE PLAY

(R.C.A. RECORDING)

Distributed by
IDEAL FILMS LTD.

IDEAL

Gainsborough Picture



PRESS COMMENTS

"You must not miss the Tivoli show, because it also includes a wonderful picture of undersea life in the Bahama Islands, made by J. E. Williamson, who is famous for this sort of thing. . . . Man-eating sharks, devil fish, gaily coloured smaller fish (these filmed in delightful natural colours), the wreck of great ships on the ocean bed, the raising of huge 'trees' of coral, and a thrilling fight between divers and an octopus go to make up this engrossing picture."

EVENING NEWS.

"I warmly applaud 'WITH WILLIAMSON BENEATH THE SEA,' an enthralling picture . . . at the Tivoli. . . . There are thrills in this picture, big thrills, which make the mind race and the blood tingle, and there is beauty for those with a taste for it."

SUNDAY DISPATCH.

"It is one of those nature pictures which are far more fascinating than a lot of the silly sex drama that emanates from Hollywood. . . . Marvellous pictures of divers and sharks are included in the presentation."

GLASGOW DAILY RECORD.

"It is full of interest, and the four hundred feet which were taken in colour is a magnificent example of artistic photography."

MIDLAND DAILY TELEGRAPH.

"Extraordinary pictures of divers struggling in the clutches of an octopus, and the baiting and capture of two monster sharks, are among the many strange 'shots' in a new film, and there one sees 'nature in the raw' where the law is 'eat or be eaten,' from an unusual angle. The capture of two monster sharks and the fight between divers and an octopus are more thrilling than any stage-managed sensation in a 'screen shocker.' It is a picture which should appeal to those who ask for something different in cinema fare."

YORKSHIRE EVENING POST.

"'BENEATH THE SEA' is a fascinating record of life at the bottom of the sea . . . gives the most wonderful insight into the beauty of the coral gardens and of the strange and exquisite creatures who live there."

THE STAR.

"An exceptionally interesting story of events happening many fathoms down. . . . Some astonishing pictures of divers and sharks."

DAILY MIRROR.

". . . you will be thrilled by Williamson's 'BENEATH THE SEA' . . . a magnificent series of marine excitements."

SUNDAY TIMES.

". . . the first submarine picture of which much is in natural colours. . . . 'BENEATH THE SEA' compels attention."

SUSSEX DAILY NEWS.

". . . a remarkable film of life 'BENEATH THE SEA.' You should wait for this film."

DAILY NEWS AND CHRONICLE.

". . . a film to be recommended . a profoundly interesting film of deep sea life."

MORNING POST.

"'BENEATH THE SEA' is one of exceeding strangeness and beauty, photographed amid the coral reefs of the South Seas. . . . It is a marvellous picture. . . . I enjoyed this film immensely, and the sequence in colour—the first taken under water—is as good as a Silly Symphony."

EVENING STANDARD.

"A remarkable film."

SUNDAY TIMES.

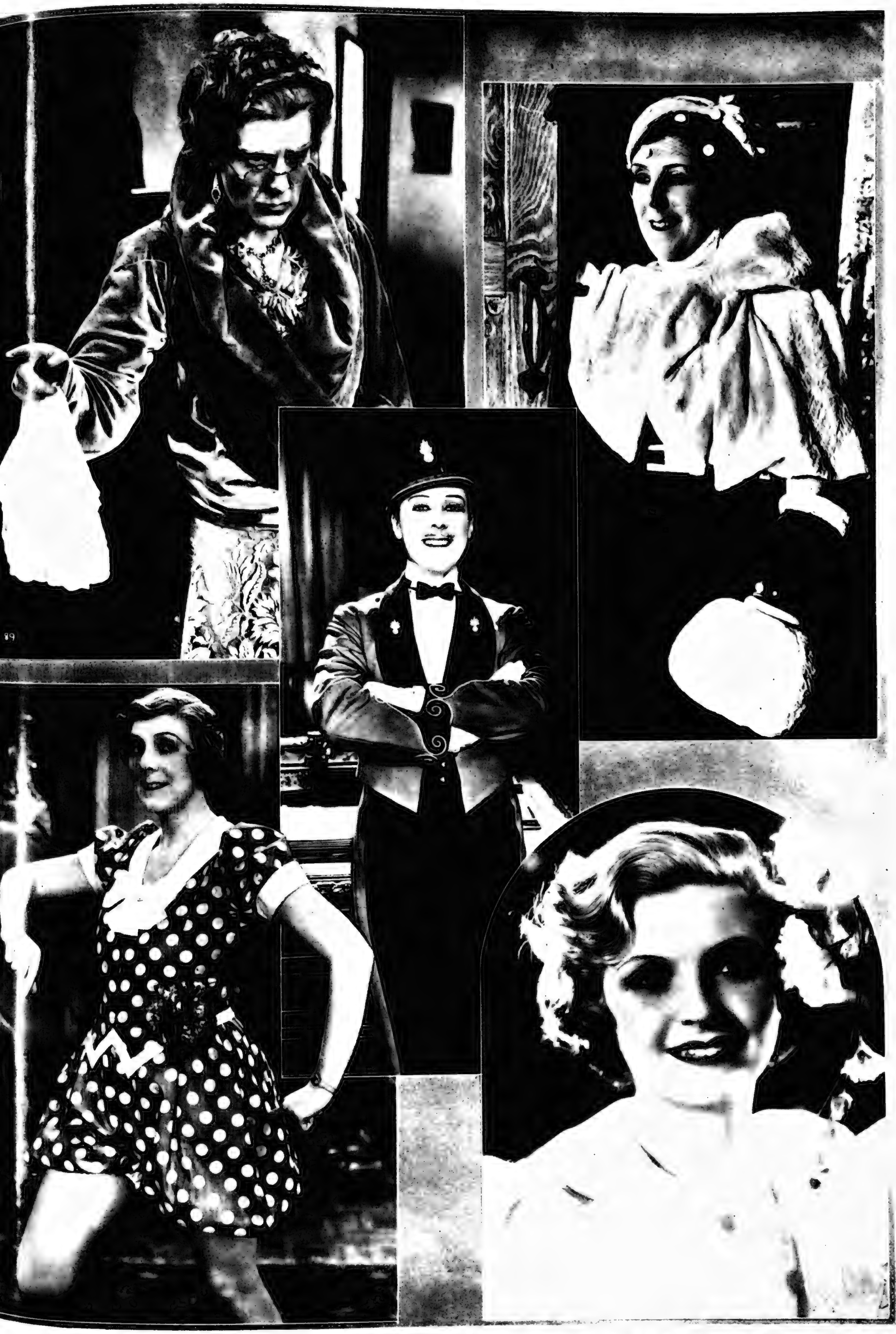
"WITH WILLIAMSON BENEATH THE SEA"

NOW IN ITS SECOND WEEK AT THE TIVOLI.

THE CRITICS ARE UNANIMOUS IN THEIR PRAISE.

The Bed of the Ocean was its Studio!
Man-eating Sharks and a Giant Octopus its Stars!

Cicely Courtneidge Stars for Gainsborough



In illustrating W. and F. new releases last week we gave SOLDIERS OF THE KING as being a British and Dominions Production. This picture, however, featuring Cicely Courtneidge and directed by Maurice Elvey, is a Gainsborough Picture produced at the Islington Studios. Among those playing in support of Miss Courtneidge are Edward Everett Horton and Anthony Bushell

The Romance of a Big Store

Scenes from EMPLOYEES' ENTRANCE, which First National is Trade-showing on Wednesday, February 1. Warren Williams is seen as the ruthless proprietor of a great departmental store, the tragedies and the romance of which are depicted in a thrilling drama. Loretta Young is co-featured with Wallace Ford and Alice White

Jessie Matthews in Scintillating Comedy

THE MAN FROM TORONTO, which Ideal is Trade showing to-day (Thursday), affords excellent scope for the many talents of Jessie Matthews, the piquant British star, whose role in THERE GOES THE BRIDE, released this week, put her in the forefront of our new players. In THE MAN FROM TORONTO she is supported by Fred Kerr and Ian Hunter. Sinclair Hill directed

A NEW FILM CONTRACT

ARBITRATOR'S AWARD

PROPOSED AT GENERAL COUNCIL MEETING

R. E. RICHARDS, National President

RANDOLPH E. RICHARDS, President took the chair at last week's General Council meeting, which proved to be the shortest one that had been held for a considerable time.

The following resolution was submitted by the Northern branch :—

"That the members of the Northern branch recommend that the most efficient and effective way of arriving at a Standard Contract would be to get the Board of Trade to appoint an arbitrator to prepare a contract after hearing the views of both parties concerned therewith, and, further, that the contract be binding on both sides over a period of years. This form of contract is known as the 'Arbitrators Award Contract,' as used by the variety artistes."

F. W. MORRISON said : "The matter concerns the Northern branch in that the contracts we are receiving from the renters at this particular time, especially since sound came into operation, have more over-riding clauses stamped or written in than there are printed ones, and, generally speaking, they are all in favour of one party.

"There is no recognition of the present contract as the standard contract. The Northern branch is aware of the time it took to arrange the silent Standard Contract—between three and four years—and I have recollection of meetings lasting until 2 a.m. thrashing out the different clauses to satisfy both parties.

"We all know that when a body of laymen get together to draw up a contract between parties, each man becomes a pseudo-lawyer and thinks he has the best knowledge of the law on that particular point. With the variety artistes' contract we never had any argument, because it was an agreed contract, and no clauses could be added.

"The variety artistes were insistent that there should be a standard contract recognised by both sides of the profession, and they persuaded the Board of Trade to appoint an arbitrator.

"A standard contract can be arrived at far more quickly by adopting a somewhat similar arrangement rather than having these lengthy discussions.

"We suggest, therefore, that if there is a committee considering the standard contract, they might just take a review of the position that appertained when the variety artistes wanted their contract, and we recommend to the other branches and head office that if we are going to arrive at a standard contract which is agreeable to all, we should take somewhat the same procedure."

JAMES WELSH : "The position is that it is a matter for consideration by the committee. We propose to have a meeting of that committee on January 24, and I would recommend that this suggestion from the Northern branch should be considered by the committee as part of their deliberations."

A. B. KING said there were many points which had arisen which should be taken into account by the committee, such as paying carriage both ways on a 25 per cent. contract, which meant that carriage in some cases amounted to £3 a week.

It was agreed that any suggestions sent by members would be brought before the committee by the General Secretary.

Entertainment Tax Campaign

INADEQUATE SUPPORT GIVEN

By C.E.A. Rank and File

The report of the General Purposes Committee was received and adopted at the meeting of the General Council :—

In regard to non-payment of the levy, it was reported by the General Secretary that under Rule 6 (5) failure to pay a compulsory levy resulted in loss of membership of the Association after 30 days' default.

Certain members stated that they had not had any acknowledgment of their returns of takings either from Head Office or the auditors. It was explained that no acknowledgment was ever sent in such cases, and that this was not a lack of courtesy or slackness.

Lists of those who had not paid or sent returns were forwarded to branch secretaries. The GENERAL SECRETARY reported that revised lists were in course of preparation, and would be sent out next week.

A Bad Response

F. ORMISTON said it could not be sufficiently emphasised to the delegates that the actual number of returns received was disappointing. Those who had been on the deputation to the Chancellor of the Exchequer the previous year, after they had marshalled the statistics to the Financial Secretary, had been asked how many members had sent in returns, and what was the total membership of the Association, and was it a fair assumption that those who had not sent in returns were quite satisfied.

H. VICTOR DAVIS stressed the immense importance of the returns. All the trailers and petitions and everything they could do would come to nought unless they could make a better impression on the Chancellor of the Exchequer than they had made the previous year.

After all, he was the man. They could use their trailers in order to influence Member of Parliament to bring pressure to bear on him, but if he was not convinced all the influence they could bring to bear on M.P.s counted for nothing.

The South Wales Branch had met three weeks in succession, and had reviewed the whole number of members who had not sent in returns. The sub-committee saw a number of them, and they confessed they had not sent in their returns, but promised to do so immediately.

Others who did not attend branch meetings were being approached by the convener and any other volunteers and being paid personal visits. In regard to remoter districts in South Wales difficult to reach, they were going to have a little motor tour and impress on all members the importance of the work in hand.

The CHAIRMAN said he hoped members would make notes of Mr. Ormiston's and Mr. Davis's suggestions, because if they went to the Chancellor of the Exchequer without proper facts, not only would they not get a sympathetic hearing, but would be specially spanked.

An Analysis

BAILIE TIMMINS suggested that the statistics should be analysed into A, B and C halls, with a view to seeing if it might not be advantageous to press for reduction up to 6d.

Ald. E. TROUNSON said it seemed a farce to spend money on propaganda and leave the position as it was at present. Each individual should be seen.

E. J. HINGE said he thought that was the method adopted in most branches. What would be the greatest help would be the revised list of defaulters.

The Slogan

In regard to the suggested slogan :—

> Help us to reduce prices of admission by signing tax reduction petition,

it was pointed out that in certain cases it had been found impossible for the exhibitor to pass on the reduction in the tax.

It was agreed that these matters would have to be left to the discretion of individuals, but an alternative slogan was suggested, namely :—

> Help us to remove the Entertainments Tax and give you better value for your admission fee.

It was reported that although it was impossible to make an analysis of the returns divided into the various Parliamentary constituencies, it would be possible to supply the branches with the total figures.

THE OFFICIAL ORGAN

AND ITS FINANCE

The following report of the *Cinematograph Times* Management Committee was received and adopted:—

There are a variety of replies from the branches concerning the suggestion as to the deduction of 5 per cent. from their funds. Your sub-committee having examined all the replies is of opinion that, no doubt, agreement could be found if the amount of 2½ per cent. were deducted from each branch, and accordingly recommends this compromise.

Regarding the amount to be deducted from the proportion of subscriptions allocated to the branches, it was explained by the CHAIRMAN that this would be formally passed at the annual meeting when Rule X (4), line 12, would be altered to read "receive from Head Office 42½ per cent. of such total," instead of 45 per cent."

Your sub-committee reports with regret that G. Archibald is resigning his appointment as Associate Editor, but wishes to congratulate him on obtaining such an eminent position in the Trade. He has been appointed Secretary and Treasurer of United Artists' Corporation, Ltd., by Murray Silverstone. We wish him every success.

Your sub-committee is taking steps to appoint a successor, and will report in due course.

It was moved by the PRESIDENT, seconded by A. J. GALE, and agreed unanimously :—

> That a letter of appreciation be written to Mr. Archibald for his services, both Parliamentary and on behalf of the Trade.

"Fatty" Still Barred

1922 RESOLUTION TO STAND

FUND COMMITTEE POLICY

AT last week's meeting of the C.E.A. General Council, over which Randolph E. Richards presided, the policy of the Association on the National Cinema Enquiry Committee was discussed. It was reported by the GENERAL SECRETARY that the Committee had asked the C.E.A. to send a representative to its meetings.

In view of the discussions of an official character which were proceeding in regard to the Film Institute in conjunction, amongst other organisations, with the Commission of Educational and Cultural Films, and having regard to the fact that one of the objects of the National Cinema Inquiry Committee was to co-operate with that Commission, it was agreed that consideration of the request be deferred for one month.

Advisory Committee

A letter from the Board of Trade was read, intimating that E. Hewitson and A. B. King, J.P., has been invited to accept a further term of office on the Advisory Committee. These two gentlemen indicated that they had accepted the invitation to continue their appointment.

Arbuckle : No Reprieve

It was reported that a number of new Arbuckle films had been made, and efforts were in progress to get these films passed by the British Board of Film Censors. A resolution of the General Council, dated May 10, 1922, stated :—

> That the C.E.A. recommends its members not to exhibit Arbuckle pictures.

A member suggested that if the name Arbuckle were dropped and the actor took another name, it might avoid undesirable publicity.

It was pointed out that numbers of people would know who he was.

It was moved and seconded :—That the resolution in question be rescinded.

Another Chance ?

The mover said that his branch had been unanimous that Arbuckle should be given another chance; because he had made a moral slip it did not mean that he should be damned for ever and ever.

A Delegate : Everyone in the Trade knows you can sell a star's name. At the time it happened it was a great public scandal. If Arbuckle changed his name the public might forget him, but I have grave doubts, and if you are going to show his films you are going to commit suicide.

Another delegate stated that it was a difficult and serious problem for the General Council to decide. What might weigh with them was the fact that there was a shortage of product at the present time, and that they ought not to pass life-long sentence.

Those were considerations, but they must also realise that although many members of the public might have forgotten Arbuckle, many people who had got their eyes on the Trade had long memories, and they would remember the orgy which had taken place which resulted in a death, and if his films were shown, it would give an opening to those who wanted to supervise what films were exhibited.

It was further explained that the case had been of the type which had offended public opinion, because it was particularly foul and gross and the passage of years had not altered it. Once the films were put out numbers of people would recall the case.

It was also predicted that newspapers would remember and publish stories and pictures of Arbuckle as soon as it was known the films were to be exhibited.

It was moved as an amendment and seconded :—

> That the C.E.A. reaffirms its resolution of May 10, 1922, and publicises the fact that all possible steps will be taken to prevent the exhibition of Arbuckle films in this country.

On being put to the meeting the amendment was carried by 41 votes to 3.

Cinematograph Fund Committee

The GENERAL SECRETARY reported that the Cinematograph Fund Committee was not in a position to give a written report.

Under the Sunday Entertainments Act, 1932, 5 per cent. of the funds from charity had been earmarked for such purposes as the Privy Council directed for the improvement of education and amusement in films.

A large number of meetings had been held between the Commission on Educational and Cultural Films and the representatives of the various sections of the Trade and a draft constitution of the Film Institute, which they thought would carry out the legitimate aims of such an organisation, had been drawn up.

The full committee was meeting that afternoon, when the draft would be submitted for discussion. The C.E.A. representatives were instructed to continue their discussions.

Next Meeting

The next meeting was arranged for Wednesday, February 8, in London.

WATCHING FILM INTERESTS

THE report of the Legal, Finance and Parliamentary Committee was received and adopted at last week's meeting of the C.E.A. General Council :—

There are a number of clauses in Parliamentary Bills lodged by the various municipalities—some dealing with the letting of public buildings and baths for kinemas, others with the registration of kinemas for the purpose of selling ice-cream, and others attempting to control illuminated advertisements—to which it will be necessary to lodge opposition in Parliament. This your committee is doing.

C.E.A. IN PRACTICAL POLITICS

GENERAL PURPOSES COMMITTEE'S PROPAGANDA SCHEMES

The General Purposes Committee of the C.E.A. in the report presented to the General Council indicated that the trailers in connection with the Entertainments Tax campaign are being shown with the utmost enthusiasm in all parts of the country and that members are finding no difficulty whatever in getting signatures from their patrons for the petition. Already a number of requests have been received for a further supply of petition forms.

Many Thanks

The committee wishes to put on record its deep appreciation of the extremely effective method of propaganda which Gaumont-British has placed at the disposal of every exhibitor in this country.

Next the committee compliments M. E. Balcon and his assistants who have turned out such brilliant trailers.

The committee also wishes to thank the following renting firms who have undertaken the distribution of the trailers :—(1) Universal, (2) Radio, (3) Paramount, (4) M-G-M, (5) Pathé, (6) F.N.F.D.

The committee also thanks most cordially Captain Paul Kimberley for his valuable technical co-operation.

The committee is under a deep sense of obligation to E. E. Blake, the managing director of Kodak, who has met your committee handsomely on the cost of raw stock for printing.

The film transporters have rendered valuable assistance by agreeing to transport these films without charge.

The committee is also beholden to the K.R.S. for its promise that the renters will participate in the cost of the campaign.

Finally, the committee would also like to put on record its appreciation of the way Head Office staff have been able to co-ordinate all the necessary organisation and so enable the trailers and petition form to be put round to every exhibitor without the slightest hitch.

Levy Must be Paid

There are a certain number of members who have not paid their levy, and there seems to be an idea abroad that it is optional whether contributions are paid or not. Your committee wishes to point out that this is a compulsory levy which must be paid in accordance with rule.

Failure to pay means that a member when he is 30 days in arrear with his levy forfeits the right of membership of the Association.

The committee advises the General Council that the branches should be informed of the defaulters in payment of levy in each area, and that in the next agenda which is circulated by the Branch Secretary to each member, item (1) should be:—"Members in arrear with their levy," and that a list, giving the names of the members and their kinemas, should be included in the agenda.

Campaign Costs

In order that members may now be acquainted with the need for the levy the committee finds that its budget of expenditure amounts to £7,500.

Towards this we know that we are to receive a contribution from the renters and for which application has been made.

Propaganda

The committee has received a useful suggestion from the Manchester Branch that exhibitors throughout the country be asked to devote a line in all their advertisements, whether newspaper or daybill, that will ask their patrons to sign the petition for the reduction of the Entertainments Tax.

Your committee recommends the General Council that this should be done and the members will be advised. The following slogan is suggested as suitable for use :—

HELP US TO REDUCE PRICES OF ADMISSION BY SIGNING TAX REDUCTION PETITION.

Impracticable

The Sussex Branch has asked your committee to supply an analysis, through the Association's auditors, of returns divided (1) into the various Parliamentary constituencies in each branch, and (2) total figures for the whole country.

Your committee regrets very much that this would be such an extremely long and complicated work that it is almost impossible to do.

Your committee would also suggest to the General Council that it is far better for a branch when it wishes to see the local M.P. to include in the deputation two or three members who can give their personal experiences of the detrimental effect of the tax on their business. It is the personal note of the constituent that is remembered so much by the Member of Parliament.

"PITCHFORKED OUT OF IT"

ALD. TROUNSON TO GIVE UP GENERAL COUNCIL

Sensation of N.W. Branch Vote

ALD. E. TROUNSON

FRIDAY'S meeting of the North-Western Branch of the C.E.A., held at Liverpool, was largely attended by managers of circuit theatres. It was, in fact, the largest and longest meeting ever held, and during the election of delegates to General Council, feeling ran high, especially when the ballot vote on eight nominations revealed that Alderman E. Trounson, the ex-president of the C.E.A. and a delegate of the North-Western Branch for the last thirteen or fourteen years, was not elected.

Speaking with emotion, Alderman **TROUNSON** said, "I feel I have not the confidence of the Branch. I have finished."

Councillor R. **HAMILTON GODFREY** was in the chair.

BERT MILLER proposed, as a measure of economy and in view of the fact that there had been a deficit of £124 on the year's working, that the chairman and vice-chairman of the Branch be the regular delegates to attend the General Council meetings, and that three other delegates be appointed, to attend in turn, except when special business arose, and, in the opinion of the chairman and secretary, it was desirable that Liverpool should be represented by its full quota.

Mr. Miller proposed that the chairman and vice-chairman be elected without vote, and that nominations be taken for the three vacancies. This was seconded.

Councillor **ROBERT HAMILTON GODFREY** and **PHIL HANMER** were then unanimously approved as delegates.

"I think you should not cut down the delegation on the grounds of economy," exclaimed J. R. **DOVENER**. "If you want to do that you might as well reduce the number of delegates from five to three right away. No delegate can possibly be in touch with the affairs of the General Council by attending only four meetings a year.

"I therefore move an amendment that the delegates we elect be free to attend all meetings of the General Council they possibly can."

Alderman E. **TROUNSON**, who seconded, agreed that it was impossible for a delegate attending meetings spasmodically to be sufficiently well-informed to vote with intelligence on the important matters.

"Don't forget this," added the Alderman, "the General Council is not the place where the bulk of business is done, but in the committees such as the Legal and Finance and General Purposes."

"Sometimes economy can be carried to dangerous lengths," remarked G. **APPLETON**. "If we are going to elect delegates, let us have a full and complete representation, and let the men appointed do their work."

The tell-tale of attendances was called for. This showed that delegates last year had been summoned to eleven meetings, of which Alderman E. Trouson attended eleven; J. R. Dovener, nine; Councillor Hamilton Godfrey, eight; Councillor R. Duncan French, eight; J. H. Haigh, six; Councillor W. C. Scott, three; and F. W. Locke, two.

On a vote being taken, 25 members voted for the amendment that delegates to be appointed be authorised to attend all council meetings to which they are summoned, and 28 for Mr. Miller's motion that the chairman, vice-chairman and one other delegate only attend the council meetings. A recount was called for, and this revealed 41 for the amendment and 30 for the resolution.

The amendment, on becoming the substantive motion, was carried.

The Vote

A ballot vote on the delegates yielded the following result:—R. P. Rutherford, 40 votes; W. C. Scott, 35; E. Trounson, 26; F. W. Locke, 15; J. H. Haigh, 7; R. Duncan French, 2, and W. J Graces, 1. Before the ballot was taken it was agreed that the immediate past chairman, J. R. Dovener, be also elected a delegate without going to the ballot.

Messrs. Rutherford and Scott were elected.

Sympathy

Concerning the election of a representative to the General Purposes Committee of the C.E.A., the proposition was made that Ald. Trounson be elected, but the question immediately arose whether a member who is not a delegate could serve on the General Purposes Committee.

Alderman E. **TROUNSON**, on being asked what was the position, said, "It is not necessary for a member of the General Purposes Committee to be a delegate, but, so far as I am conerned, I ask you not to labour the point. It is obvious that I have not the confidence of the Branch, and I finish with it to-day. I have other work to do."

G. **APPLETON** said the branch had a sufficient amount of new blood to do an immense amount of damage, and Mr. Miller would have been well advised to be guided by some of the branch's older men.

Mr. **MILLER** "The voting has revealed the division of opinion that exists amongst members. I object to members pointing to me as if I have done something either wonderful or underhanded."

It was decided to adjourn the annual general meeting until Friday, February 10, in order that a ruling might be obtained from C.E.A. headquarters on whether a person who is not a delegate to General Council may be appointed to the General Purposes Committee.

The Year Surveyed

The retiring chairman, J. R. **DOVENER**, gave a brief account of his stewardship, and surveyed some of the principal accomplishments of the branch. He suggested that from time to time luncheon meetings should be held with a view to developing a friendly spirit amongst exhibitors and to provide a means for discussing their grievances in a friendly atmosphere.

Liverpool's fight on the question of "A" and "U" films, which had terminated successfully, had been won by determination.

Another of the branch's successes had been the inauguration of a Press advertising scheme, whereby features at local kinemas were shown in the form of a kinema index. He had been one of the prime movers in this. The index started with announcements from twelve theatres, of which six were his own. To-day sixty-two theatres participated, and he estimated that the saving to exhibitors from this curtailment of expenditure on Press advertising was between £10,000 and £12,000 per annum.

The Figures

The balance-sheet and revenue account of the Association for the past year was then submitted. Expenditure amounted to £825, of which £218 was absorbed by expenses of the delegates and deputations, £200 by salaries, £99 on printing, etc., £66 loss on dinner and ball. Income by way of subscriptions amounted to £652. There was a loss on the year's working of £124.

B. **MILLER** said the circuit with which he was connected contributed over £200 to the Association, of which about £90 came to the North Western Branch.

He commented on the amount spent by way of expenses of delegates and deputations, and contended that, as the funds of the Association had not benefited in the past by any profits that had arisen from the annual dinner and ball, the sum of £65, which was lost on the last function, should be treated as a loan by the branch to the Entertainment Committee, to be liquidated by profits from future social functions.

Mr. Miller framed a resolution on these lines, but after the subject had been discussed, he withdrew it. The accounts were adopted.

Mr. **DOVENER** moved, and Coun. W. C. **SCOTT** seconded, a resolution that Coun. R. **HAMILTON GODFREY** be the chairman for the ensuing year. This was unanimously agreed. **PHIL HANMER** was elected vice-chairman.

"If earnest endeavour, average intelligence, and a lifelong knowledge of the trials and tribulations of the exhibitor can be of any service, I am yours to command," said Coun. Hamilton Godfrey.

J. R. **DOVENER** was cordially thanked for the services he had rendered to the branch during the past year.

Acknowledging his re-election as secretary and treasurer, **GORDON DUDLEY WEST** said the branch added 52 members last year, and from his office there had been sent out nearly 10,000 notices and circulars. He hoped there would be more than this during 1933.

The following commitee was then elected:—G. Appleton, Adams, B. Allman, Beardsworth, P. Brimelow, Butler, J. M. Cannon, J. R. Dovener, W. J. Grace, Grimshaw, J. H. Haigh, W. J. Locke, B. Miller, R. P. Rutherford, J. Saronie, W. Speakman, Thompson, E. Trounson, R. D. French, W. C. Scott.

Tax Fight Preparations

ACTIVITY OF LIVERPOOL MEN

Some Pertinent Queries

FOR the usual monthly meeting of the North-Western Branch of the C.E.A., held at Liverpool on Friday, there was a very miscellaneous agenda, which was overshadowed, however, by the annual general meeting which followed. J. R. **DOVENER** presided.

The Late Mr. Joseph West

The chairman referred to the loss sustained by the secretary from the death of his father, Joseph West, who for many years had been connected with the entertainment world. In the name of the branch he had sent a message of condolence to the family.

Film Categories

Mr. **DOVENER** reported that a letter had been sent to all Liverpool members of the branch, requesting them to state in all their advertisements the category—A or U—of the films shown. He regretted to say that that request had not been observed by everybody. He hoped that, having now voiced the matter, all exhibitors would conform to the wishes of the magistrates in this matter.

A resolution was adopted at the last meeting of the branch in favour of steps being taken to bring about a uniform and standard licence throughout the country. Owing to certain information he had received, it was decided to leave this matter over for about four months in the expectation that in the meantime there would be a movement in that direction. If, however, nothing was done, then the matter could be raised again at a branch meeting.

The E.T. Returns

Mr. **DOVENER** appealed to those members who had not yet paid the entertainment tax levy, or who had not submitted figures calculated to be helpful to the General Council in the preparations that are being made to secure some abatement from the entertainment tax, to do so at once. Up to the present only about one-third of the number of returns required had been received.

Regarding the entertainment tax petition which patrons were being asked to sign, he suggested that in the kinema index which appeared in a Liverpool newspaper a couple of lines be inserted, such as "Help us to reduce prices of payment by signing the tax reduction petition."

B. **ALLMAN**: Can you put into the advertisement that any tax concessions will be passed on to the patron?

To this there was a chorus of "No."

The chairman pointed out that a lot of members of the branch, when the tax was increased, did not pass it on to the public. They were carrying it themselves at some sacrifice. When relief was obtained, it could not be expected that they should further penalise themselves.

B. **ALLMAN** gave it as his experience that there was a disinclination on the part of the public to sign a document, which, if effective, would benefit only the kinema proprietor.

It was agreed that the chairman's suggestion for making use of small Press advertisements be adopted.

Concerning a proposal that Arbuckle films be again released, members spoke in opposition to this, Coun. W. C. **SCOTT** remarking that if the Arbuckle films were resurrected they would do the Industry a great deal of harm. Divorcees and others cast a grave reflection on the kinema Industry.

National Vice-President

South Wales and Monmouthshire branch wrote with reference to the vice-presidency of the Association. It was mentioned that **JOHN HARRISON** had been nominated, but there was a possibility of Mr. **LEWIS**, of Birmingham, being also in the running.

It was agreed that this should be left on the table until the next meeting.

Two Points About Children

Exhibitors in Birkenhead have been asked by the branch not to accommodate children within fifteen feet of the screen. The hope was expressed that all licensees would endeavour loyally to carry out this requirement and so avoid the risk of this being enforced by the magistrates.

The **SECRETARY** reported that application was being made that day by Mr. Milne to the Liverpool magistrates, requesting them to remove the restrictions on the admission of children to balconies of certain theatres. The magistrates had removed the ban on a large number of theatres, and had let it be known that a *bona-fide* parent or guardian might have the custody of not more than three children.

Poor Charity Results

A member of the branch who had just come from the court reported that the magistrates were disappointed with the amount of money that had been sent to the hospitals as the result of the recent Sunday kinemas. It was mentioned that from one theatre no money had been received at all.

The chairman of the Bench also referred to the fact that evidence had been obtained that persons had been found smoking in the vicinity of operating boxes. He hoped that any licensee who cought an operator smoking would see to it that he was instantly dismissed and perhaps prosecuted.

It was decided that a letter be sent to licensees acquainting them of the conditions with respect to the admission of children to balconies.

What Is An Adult?

This question was asked by a member, who suggested that a person of 16 years of age should be regarded as one who could bring children into kinemas. That view was controverted.

J. M. **CANNON** held that the magistrates took the view that an adult was a person of 21 years of age. He hoped the branch would not re-open nor raise the question as to whether a guardian in charge of children should be 16 or 21. There was no doubt in his mind as to what the magistrates intended. No resolution was moved.

SOUTH WALES ANNUAL STOCKTAKING

OFFICERS AND DELEGATES FOR THE COMING YEAR APPOINTED

THERE was an unusually [illegible] attendance at the annual meeting of the South Wales and Monmouthshire branch at Cardiff, on Friday last.

J. **ERNEST SPRAGUE**, the retiring chairman, in a brief résumé of the year's work, said that unfortunately there were still further troubles ahead. The only way to overcome them was by hearty co-operation, and he hoped members would turn up in the same numbers for ordinary branch meetings as they had that afternoon.

They would recollect that at one period of the year there were more than sixty kinemas closed through depression and the burden of the Entertainment Tax. It was to be hoped that everyone would throw themselves heartily into the present campaign by sending in their comparative returns and also by seeing that other matters contained in the scheme, including the petition forms, are taken up with enthusiasm by every kinema proprietor and manager in the territory.

After thanking the members for the support they had given him, he proposed Archie Jones, Cwncarn, the vice-chairman, to be the new branch chairman.

Mr. Jones, who was unanimously elected, briefly returned thanks.

R. Doover, Maesteg, was also unanimously appointed vice-chairman.

A Popular Treasurer

The annual report and balance-sheet, submitted by the hon. treasurer (A. B. Watts), revealed a profit on the year's working of £58 4s. 5d., as compared with a loss the previous year of £69. Mr. Watts was thanked for his report and re-elected to the position.

The Council

There were eight nominations for the three vacancies as delegates for the General Council, the ballot resulting in the election of H. Victor Davis, R. Doover, and W. Berriman (Pontypridd).

The other five candidates—Frank Thomas, A. B. Watts, S. Attwood, Fred Phillips and J. E. Sprague—were elected on the Executive Council.

Prior to the appointment of the delegates, A. B. **WATTS** remarked that while he agreed the honours should go round, H. Victor Davis had represented them faithfully for over twenty years, and he felt they should pay him the compliment of being a permanent delegate to the Association.

JAMES TAYLOR (Merthyr) said that while he agreed with all that had been said regarding Mr. Davis, he did not think it advisable they should appoint life members from that meeting.

Mr. **DAVIS** remarked that while he was much complimented by the suggestion, he thought it would be far better to submit himself as usual.

It would be more consistent with their constitution if, before it came up at an annual meeting, it was first of all considered by the branch.

DAVID HUGHES (Tonypandy): I give notice of motion for that at the next meeting.

Praise for the Secretary

In moving the re-election of W. J. Fooks as secretary of the branch, H. Victor Davis said he felt they ought to show at the end of each year their appreciation of the secretary's work.

"I have been more than surprised once or twice," added Mr. Davis, "when we have proposed things that have entailed very little work for us, but a tremendous amount for him, how he has embraced it and carried it out in the interests of the Association and the Trade generally."

A. B. **WATTS** seconded, and the re-election was unanimous.

At the Monthly Meeting

Reporting progress on the Entertainment Tax campaign, at the monthly meeting of the branch which followed, Archie Jones presiding, H. Victor Davis emphasised that in connection with the showing of the trailers the most important part was the forms. Showing the trailer without getting the forms filled would not do a single bit of good.

Mr. Davis also urged the necessity of sending in returns without delay. They had got to impress upon the Chancellor how the position is, and also get the Members of Parliament for each constituency to help them in that work.

As to the levy, Mr. Davis pointed out that it was not voluntary, but obligatory. He hoped that in this campaign they would make such a show in Wales that they would not be ashamed.

Price-cutting

A complaint was received regarding the practice of putting on 2d. matinees at Blackwood. The member who brought the matter forward said he considered it unfair competition. If the matinees had been for the unemployed only there would be no complaint at all, but other people were going there from Oakdale, and the house there was naturally suffering.

A. B. Watts said he was becoming very concerned over these reductions in prices. They had to remember that it was easy to bring them down, but a different matter in trying to put them up again. He thought it was time that they got down to see if some moral persuasion could not be brought to bear on people running these low-priced shows. The whole system wanted investigating.

It was eventually decided that the matter should be dealt with by the Executive Committee at the earliest possible moment.

A. B. **WATTS** made a strong appeal on behalf of the Trade Benevolent Fund, stressing the large number of distressing cases to be dealt with.

Three Outstanding U.A. Films

Ronald Colman and Kay Francis in CYNARA, the Samuel Goldwyn film version of the immensely successful West End play, in which the leading roles were taken by Sir Gerald du Maurier and Gladys Cooper

Eddie Cantor is supported by the 74 Goldwyn girls in THE KID FROM SPAIN which U.A. is Trade showing on January 26

Two more scenes from CYNARA (U.A.) in which Ronald Colman is supported by Kay Francis and Phyllis Barry. CYNARA is being Trade shown on Tuesday evening at the Phoenix Theatre

Gloria Swanson's long awaited British picture PERFECT UNDERSTANDING is being Trade shown by U.A. on Wednesday. Directed by Cyril Gardner, the supporting cast includes Laurence Olivier, Genevieve Tobin, John Halliday and Sir Nigel Playfair. The story gives scope to Miss Swanson's emotional and dramatic powers. She also sings

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PRODUCED AT
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UNITED
ARTISTS

PHOENIX
WEDNESI

TRESPASSER"

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in Her First British Production

"PERFECT NDERSTANDIN

WITH

LAURENCE OLIVIER
SIR NIGEL PLAYFAIR
GENEVIEVE TOBIN
JOHN HALLIDAY
MICHAEL FARMER
NORA SWINBURNE

Directed by CYRIL GARDNER

Britain's Most Sumptuous and Finest Production

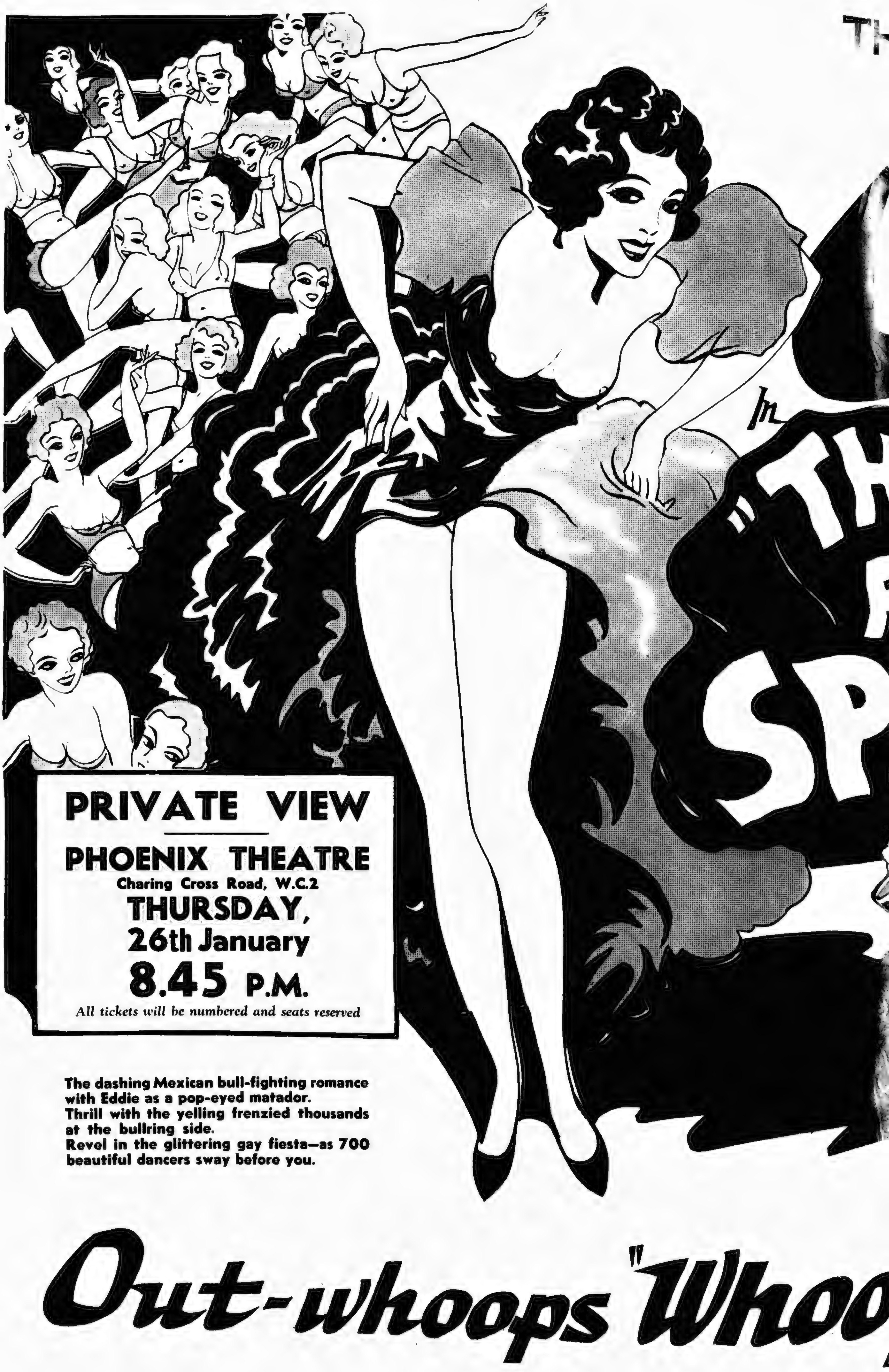
PRODUCED AT
EALING STUDIOS

UNITED ARTISTS

PRIVATE VIEW

PHOENIX THEATRE, Charing Cross Road, W.C.2
WEDNESDAY, 25th JANUARY, at 8.45 p.m.

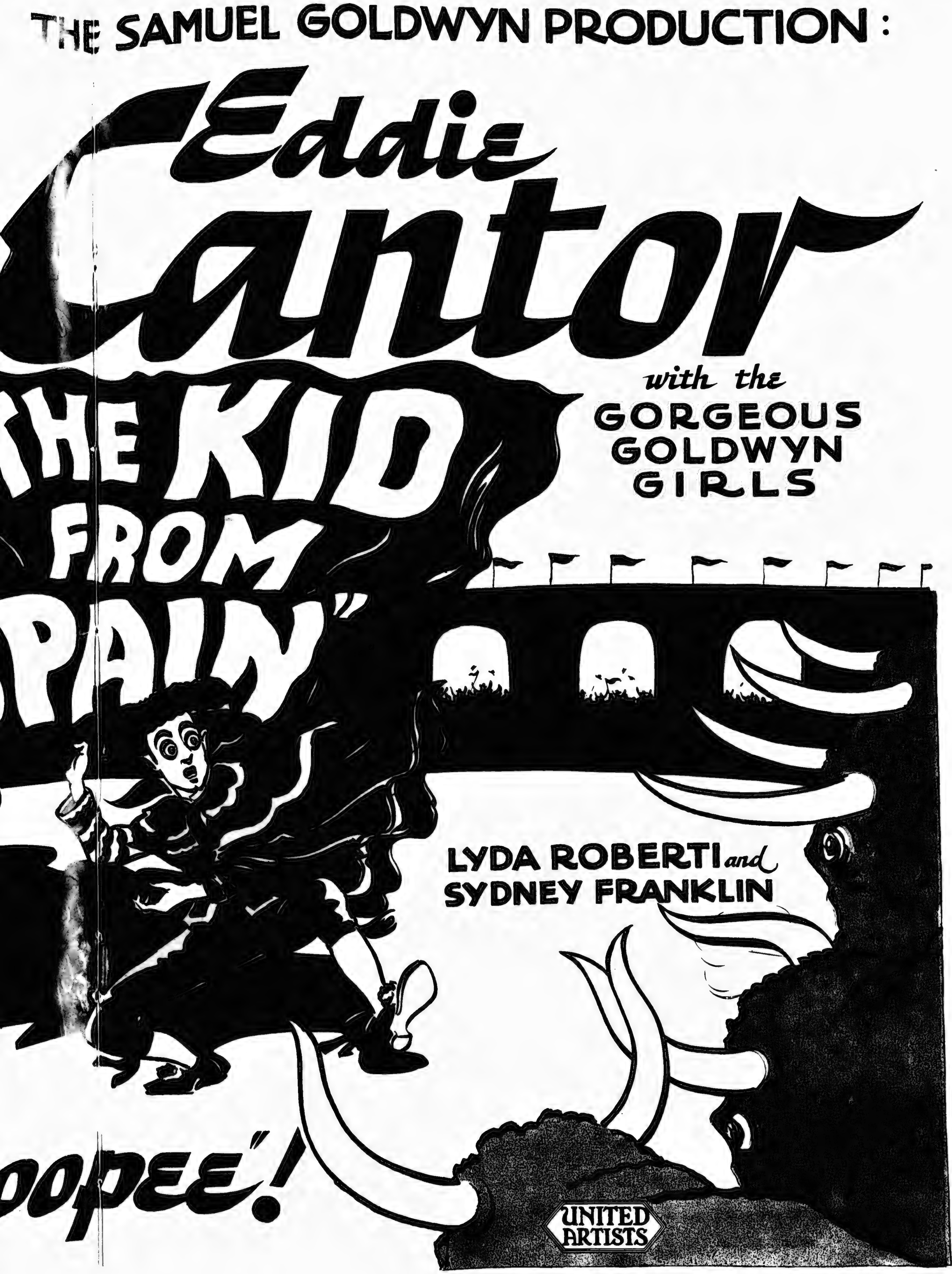
All tickets will be numbered and seats reserved



PRIVATE VIEW

PHOENIX THEATRE
Charing Cross Road, W.C.2
THURSDAY,
26th January
8.45 P.M.
All tickets will be numbered and seats reserved

The dashing Mexican bull-fighting romance with Eddie as a pop-eyed matador.
Thrill with the yelling frenzied thousands at the bullring side.
Revel in the glittering gay fiesta—as 700 beautiful dancers sway before you.



THE SAMUEL GOLDWYN PRODUCTION:

Eddie Cantor

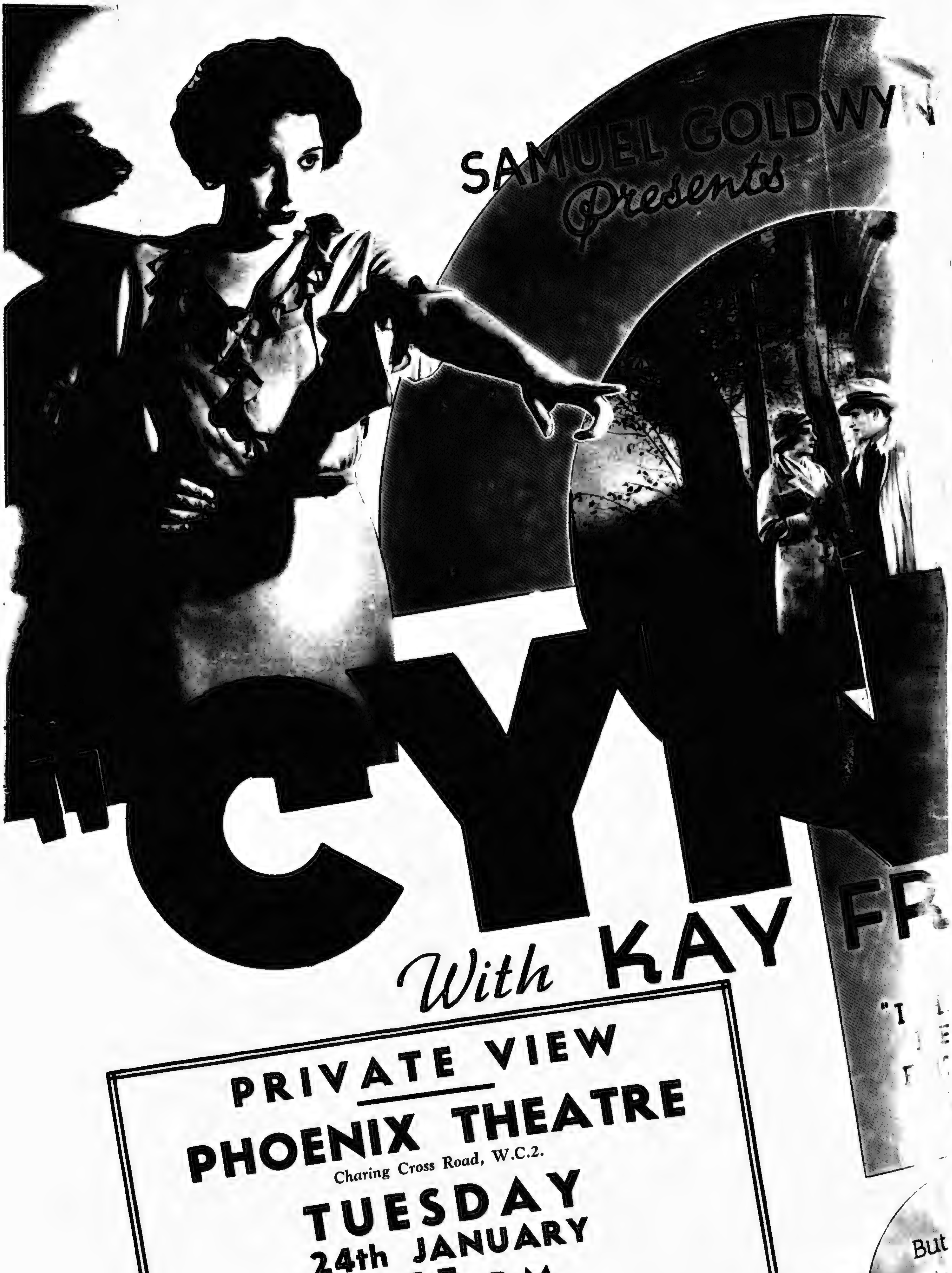
HE KID
FROM
PAIN"

with the
GORGEOUS
GOLDWYN
GIRLS

LYDA ROBERTI and
SYDNEY FRANKLIN

OOPEE"!

UNITED ARTISTS


SAMUEL GOLDWYN
Presents
"CYN
With KAY FR
UNITED ARTISTS
Directed by KING VIDOR.

PRIVATE VIEW

PHOENIX THEATRE

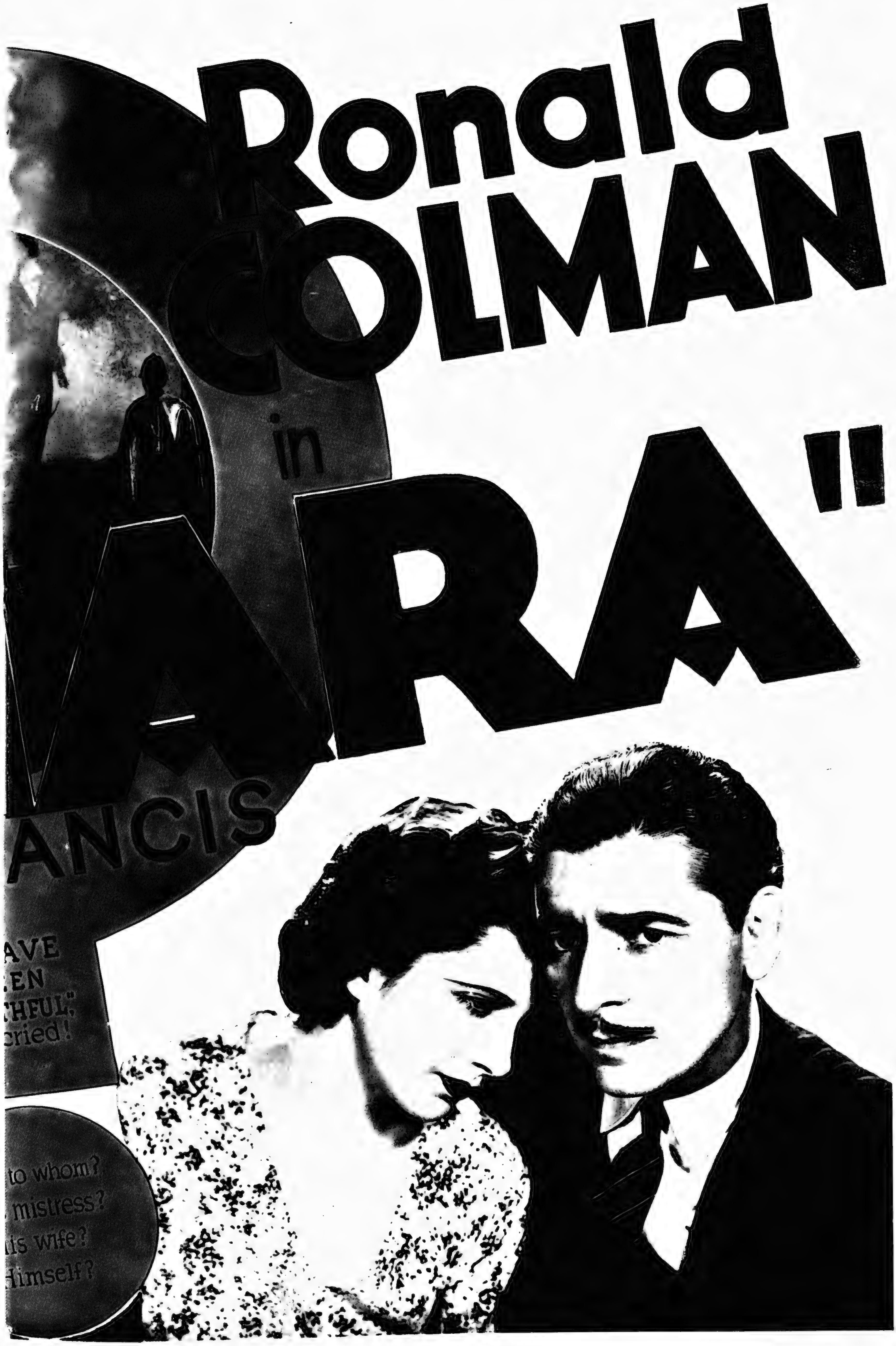
Charing Cross Road, W.C.2.

TUESDAY

24th JANUARY

8.45 P.M.

All tickets will be numbered and seats reserved


Ronald
COLMAN
in
ARA"
ANCIS
AVE
EN
THFUL,"
cried!
to whom?
mistress?
his wife?
Himself?

United Artists Hat-Trick

Scenes from THE KID FROM SPAIN, which depicts Eddie Cantor as an unwilling matador

Ronald Colman and Kay Francis in CYNARA, in the roles acted in London by Sir Gerald du Maurier and Gladys Cooper

Gloria Swanson, Genevieve Tobin, Laurence Olivier and John Halliday in PERFECT UNDERSTANDING. Michael Farmer, Miss Swanson's husband, is also in the cast

More scenes from the three pictures to be shown by United Artists during the next week. (1, 2, and 3), Eddie Cantor and Lyda Roberti in THE KID FROM SPAIN (Thurs., Jan. 26). (2), CYNARA, Samuel Goldwyn's screen version of the successful London play (Tuesday, Jan. 24), and (3), PERFECT UNDERSTANDING, the eagerly anticipated Gloria Swanson picture which will be shown on Wednesday, Jan. 25.

DUNDEE'S SUNDAY

A QUESTION OF POLICY

THE INFLUENCE OF THE CIRCUITS

THE refusal of a combine to fall in with the decision of local exhibitors on the question of Sunday opening for charity was commented upon by the Dundee C.E.A. at their meeting last week, **VICTOR HAMILTON** (Kinnaird) presiding.

Officials for 1933

The meeting re-elected Mr. Hamilton to the chair for the ensuing year.

Miss McIntosh, the secretary, was again nominated for the post, but suggested that it would be better if members took turn of office. Several members, however, suggested that during the ten months Miss McIntosh had been in office she had worked so well for the C.E.A. that they could not do better than re-elect her.

LINDSAY EDWARDS, the Tivoli, was appointed branch auditor. **H. DICKENS**, Forest Park, intimated that he did not desire re-election as Scottish executive member for the Dundee district, and **CHARLES ALLISON**, Plaza, was elected to attend the Glasgow meetings in his place, Mr. Dickens being cordially thanked for his past services to the section.

Anti-tax Campaign

CHARLES ALLISON, convener of the anti-tax campaign, asked if all members had shown the trailers issued. One replied that he had not, on account of what he described as "the poor recording." He was, however, getting the petitions signed, although he was not showing the trailers.

Another member stated that he did not show the trailer he had received because at the end it gave a promise to the public that if the tax were removed they would get cheaper entertainment. That trailer was not suitable to his hall, as he had no intention of reducing his prices. He had arranged to cross-over that trailer with Miss McIntosh.

The **CHAIRMAN** said the people were very anxious to sign the petitions.

Mr. **ALLISON** reported that he had secured over 1,300 signatures on the Monday.

A. E. **BINNAL, JUN.** (Rialto), reported that he had secured six pages of signatures on the opening day. The people were eager to sign and one would think it was a lucky draw they were entering for.

LINDSAY EDWARDS (Tivoli) said he had secured ten pages of signatures on the first night.

P.C.T.'s "Freedom of Action"

Miss **McINTOSH** reported that she had sent a letter to all the absentees from the last meeting informing them of the decision not to open halls on Sunday nights for pictures or for concerts, and had received a reply from them all that they were in agreement with the decision. So Dundee was absolutely unanimous, except that they could not get the P.C.T. to agree.

Now they had the following letter from the circuit:—

> With reference to our interview regarding the question of Sunday lets, I have had an opportunity of communicating with my head office on the matter and, after giving the question careful consideration, they regret they cannot undertake to be a party to any such agreement as they feel that on a matter of this nature they must retain any freedom of action.

Mr. **ALLISON**: That means they have defeated the whole thing?

E. J. **CROOKE** (La Scala) suggested they should try to get the Town Council to refuse permission for Sunday concerts.

Mr. **ALLISON** pointed out that members of the Town Council organised Sunday concerts, whilst the Council held organ recitals in the Caird Hall.

Mr. **CROOKE** said as the best way of closing it they should get everybody to open on Sundays.

The idea behind the policy of the combine was to be contrary to the independents. If it was the other way about and they had been wanting Sunday shows, P.C.T. would have been the very ones to say they did not want them.

A. E. **BINNAL, JUN.** (Rialto), said that in England they were fighting for Sunday opening and the P.C.T. were one of the biggest fighters for it. He supposed they thought that this was the thin edge of the wedge they had got in Dundee and that they should keep open.

Would it Pay?

A member asked if there was a profit for the exhibitor in the present method of Sunday opening.

Mr. **ALLISON** replied that there was. The proprietors of the hall charged a rent for its use, and that rent more than covered the costs of heating, lighting, etc. People came to his place asking for a let and he had to reply that his proprietors had decided against Sunday opening. They then remarked: "All right, we will go to the King's."

D. **MUNDELL** (Empire), proposed that they all open for one Sunday in aid of the Benevolent Fund, but it was pointed out that a previous decision was against opening for this purpose, and a special collection was taken instead.

The **SECRETARY** asked if they could not approach the Town Council on the question, and a member remarked that they had done that before and at the same time the clergy had also approached the Council, but with no effect.

Mr. **WEBSTER** (Carnoustie) suggested that they might try and arrange a combined deputation with the clergy. They might get better results this time because now they had a practically unanimous decision.

The **CHAIRMAN**: If we got the clergy with us it might help. I think we ought to have one more try.

JOHN HUGHES (The Palace) said he did not favour their approaching the clergy because if that fact were minuted by them, they might be making a stick to beat their own backs with if at some time in the future they particularly wanted Sunday concerts.

E. J. **COOKE** suggested they should write to the head office of P.C.T. asking them to reconsider their decision. The letter should point out the position that the P.C.T. were the only people who were against Sunday closing. It should state that the local exhibitors did not want to run Sunday concerts, but if the P.C.T. were to do so they would be obliged to do the same, and it would affect their business during the week.

This suggestion was agreed to by the meeting, but shortly afterwards F. **CARTER LINAY** (Majestic), who interviewed the P.C.T. representative entered the meeting, and was informed of the decision. H said he was afraid they would not be very successful unless they got to the theatre controller, and explain the matter to him. He himself thought there was a financial angle to the question, as they were getting a rent for the use of the theatre. He did not think the P.C.T. realised the position in Dundee, but were taking the position as it existed in English cities.

They felt that in a short time Dundee would have altered their policy and by making themselves a party to non-Sunday opening they would have to present a *volte face*. He thought that was their attitude; they did not want to tie themselves up.

It was pointed out that Miss McIntosh was to be in London, and she was authorised to interview Mr. Lundie on behalf of the Dundee branch.

C.E.A. Ball and Carnival

CHARLES G. CAINE (Kinnaird) submitted the report of the sub-committee charged with making arrangements for the Dundee C.E.A. ball and carnival. He said it would be held on Wednesday, March 1, from 11 p.m., to 5 a.m., in Kidd's Rooms, Dundee. The charge would be 7s. 6d. per head.

They proposed to have six trailers made to advertise the ball, and each trailer would work four theatres. They were trying to get the renters to provide prizes for the carnival dresses.

Tickets can be secured from Mr. Caine or Mr. Crooke, of La Scala, Dundee.

◆

BIRMINGHAM SCHEMES

For Stirring up Tardy Exhibitors

A DISCUSSION on the Entertainment Tax campaign took place at a meeting of the Birmingham and Midland branch last week, when **OSCAR DEUTSCH** presided.

S. W. **CLIFT**, who had been appointed convener of the branch, expressed great disappointment over the delay of members in forwarding the returns asked for.

Failure to make these returns would, he emphasised, enable the Chancellor of the Exchequer to reiterate that as so few had taken the trouble to reply the tax could not be much of a burden.

Members were urged to help themselves by sending in returns and also by paying the levy.

Rounding Them Up

A committee was appointed to visit every house in order to ensure that the tax trailers were exhibited to the public, to obtain signatures to the petition, to arrange for deputations to local members of Parliament to present the petition, and to make out a case for reduction of the tax.

It was emphasised that figures supplied were treated in the strictest confidence. Therefore there should be no hesitation in supplying them.

Electricity Charges

Mr. **CLIFT** reported the result of negotiations with the Birmingham Corporation Electric Supply Department, and gave particulars of revised rates which came into operation as from the December readings.

On the aggregate consumption for last year the concession amounted to 10.3 per cent.

The sub-committee which conducted the negotiations was cordially thanked.

National Vice-Presidency

It was unanimously resolved to nominate S. K. **LEWIS**, manager of the Empress Kinema, Sutton Coldfield, near Birmingham, and a delegate of the branch on the General Council, for the office of national vice-president of the association. Many members spoke of Mr. Lewis's qualifications for the office, and wished him every success.

A Splendid Result

LEWIN S. SAMUEL was congratulated on the success of his organising efforts in connection with the *Birmingham Mail* Christmas Tree Fund collections in local kinemas. As previously announced, a record sum of £708 9s. 11d. was realised.

Co-operative Booking

A discussion took place on the question of co-operation in the booking of films, and on the suggestion that members supporting such a scheme should be grouped into district committees. These should correspond with the existing territorial divisions for distributing purposes, and each district should elect a representative to the National Executive Committee.

It was explained that members would be asked if they were willing to join the scheme if it met with their approval, and that further particulars would be sent to them by the General Secretary in due course.

A Notice of Motion

A member gave notice that at the next meeting of the branch he would introduce a discussion on the question of grading.

A scene from COME ON TARZAN, featuring Ken Maynard, which Gaumont will Trade show next Tuesday

SCOTTISH OFFICE BEARERS

EDINBURGH SECTION'S PROPOSALS

Queues to Sign Petitions

THE principal business before the meeting of the Edinburgh section last week was the list of nominations to be put before the annual meeting of the Scottish branch towards the end of this month. A. S. **ALBIN** presided.

The nomination of Robert M'Laughlin, manager of the Caley, for the vice-presidency, was the most important.

The meeting agreed to support the nomination of Thomas Ormiston for the presidency, in view of the Summer Conference coming to Glasgow this year

Success of Tax Petition

GEORGE SALMON, the secretary, mentioned that he had received a communication from the Manchester branch asking that exhibitors should put in all their advertisements the line: "Please sign the petition for the abolition of the Tax."

The **CHAIRMAN** thought it was hardly necessary. In his house they had queues every night signing the petition. The response had been wonderful.

Mr. **SALMON** said it was obviously a matter for individual members to decide.

Members were requested to send in their total signatures to their district conveners and also to Mr. Salmon.

Bars and Coupons

Mr. **SALMON** said he had little new to report as to the question of the barring of the Picturedrome by certain houses. Mr. King had promised to put it before the directors of the Palace, but he had had no reply, and in a letter from Mr. M'Guire (Playhouse) he said Mr. King was not prepared to take the responsibility without the consent of his board, and he was to bring the matter up at the next meeting.

Reporting on the giving away of coupons at matinees, which was mentioned at the last meeting, Mr. Salmon said those who had threatened to adopt the same methods need not now do so, for the practice was not to be continued.

R. M'Laughlin's Nomination

Coming to the nomination of office-bearers for the annual meeting in Glasgow, Mr. Salmon said it had been suggested that Mr. Ormiston should be elected chairman, as an outstanding man was wanted this year with the conference. He did not suppose Edinburgh wanted to nominate anyone for the office. The meeting agreed to support the nomination of Mr. Ormiston.

Mr. Salmon, continuing, said there was a vacancy in the vice-presidency. Edinburgh was looked to to make a nomination for that office, and their nomination was always supported by the Glasgow people. As he had mentioned before, Mr. M'Laughlin, their nominee, had retired in the middle of his term of office as vice-president on leaving the Trade, and they hoped he would allow his name to go forward now.

Mr. M'Laughlin said he was quite prepared to allow his name to go forward.

Mr. Salmon said he could assure Mr. M'Laughlin of a very pleasant year of office, though, perhaps, also a very busy year, for Mr. Ormiston, although he would relieve Mr. M'Laughlin entirely of the duties in connection with the Conference, might otherwise be absent a good deal from their meetings.

Other Offices

The section made the following further nominations:—

SCOTTISH EXECUTIVE: A. S. Albin, L. Dickson and W. Albin.

BENEVOLENT FUND: W. Albin and J. S. Nairn, and if a third nomination was possible, Mr. Casey, Kirkcaldy Opera House.

ARBITRATION PANEL: George Salmon.

DELEGATES TO GENERAL COUNCIL: George Salmon, L. Dickson and R. M'Laughlin.

Reviving Social Functions

J. **DUNBAR** suggested that some of their old social functions, such as the dinner or the dance, might be revived, and the suggestion being enthusiastically received, the following committee was appointed to consider the matter and report: W. Albin, J. S. Nairn, J. Dunbar, George Murray, N. Caine, and George Webster.

Successful Sheffield Gathering

CHAIRMAN AND HIS INSIGNIA

National President Welcomed

SHEFFIELD'S annual dinner-dance was a greater success than ever. The attendance, which numbered upwards of 200, was more representative than on any previous occasion, due probably to the fact that the National president of the Association, **RANDOLPH E. RICHARDS**, and W. R. **FULLER**, general secretary, were paying their first visit to Sheffield.

The function was held at the Grand Hotel, Sheffield, on Thursday evening. **CLAUDE BARKER**, the branch chairman, presided, supported by Randolph E. Richards, W. R. Fuller, Sydney Kirkham (vice-president), F. McDonald (treasurer), A. R. Favell (delegate), and Arnold R. Favell (secretary). Others present included Mr. and Mrs. Isy Graham, Nathan Blaskey, Harry Buxton, Arthur J. Greenspan (sales manager, Wardour), Bernard Schofield, Dave Gilpin (Paramount), Joe Lawrence (Fox), H. Parrie (P.D.C.), Mr. and Mrs. Charlie Willis (Gaumont), J. Wilson (Warner's), A. Braithwaite (Universal), J. Caverson (Sterling), Mr. and Mrs. S. Downing (Wardour), Mr. and Mrs. Arthur Simmons (Radio), J. Harwick (Winads), Syd. Caverson (United Artists), J. Goldman (Paramount), Ernest Tyler (Universal), Mr. and Mrs. Harry Dawson (M-G-M), and Mr. and Mrs. Kenneth Friese-Greene.

The Chairman's Welcome

Submitting the toast of the Association, the chairman said that during the short time he had been a member of the General Council he had been greatly impressed by the conscientious way in which they did their work.

National and local legislation affecting the Industry was closely watched and everything possible done to solve the many problems confronting the exhibitors.

RANDOLPH E. RICHARDS, in responding, said his first duty was an exceedingly pleasant one, as he had been asked to invest their chairman with a badge of office and ribbon. He believed the Sheffield chairman would be the first to have such an insignia of office.

He was told Mr. Barker purchased the beautiful insignia himself with the intention of investing his successor at the annual meeting the following week. Since then Mr. Barker had been prevailed on to remain in office for another year, a very wise decision.

Dealing briefly with the work of the Association, he said he was, he believed, the first National president to give an account of his stewardship at Sheffield, and he was nearly prevented from being present by pressure of engagements.

He urged everyone present to send without delay a return of their takings, so that the Association could give the Chancellor definite proof of how they are being penalised.

The Branch

W. R. **FULLER**, in proposing "The Sheffield Branch," said it was the first time he had been at Sheffield, but in London the Sheffield branch had a reputation for getting things done. That was the right spirit and always productive of good.

Sheffield had been fortunate in having a number of members determined to do something for their fellows. The General Council had few better workers than Sheffield's grand old man, W. T. Gent, who for many years had given service for his fellows; Isy Graham, who was quick to grasp every phase of a problem; A. R. Favell, and their present chairman. The branch owed a great deal to those stalwarts.

SYDNEY KIRKHAM, in his response, dealt principally with what had been accomplished by the branch in removing irksome restrictions, and curbing the activities of the local busybodies, who imagined they could run the business better than exhibitors.

THE WEEK IN SCOTLAND

J. Grierson on the Film's Advantage over the Stage

· EPIDEMIC OF KINEMA BURGLARIES CONTINUES

By Our Own Correspondents

JOHN GRIERSON, of the Empire Marketing Board, the director of "Drifters," was a speaker at a meeting of the Scottish National Players held in Cranston's tearooms, Glasgow, on Tuesday, January 10. The subject of the talk was "The Film in Everyday Life."

J. Grierson said that for the first time the point of choosing industry and commerce as the subject of art had been reached. A poetic approach to material, as distinguished from a story approach, would help to free the kinema from the stage tradition, and in future films would show people at work.

The art of the kinema was much less restricted than the art of the theatre for the camera would film almost anything. The filming of stage plays definitely restricted the art of the kinema, and theatrical limitations should not be placed on the screen.

Screen versus Stage

Ian Hay, the novelist and playwright, lecturing in Edinburgh last week on "Screen versus Stage," said it might be asked how far the present difficulties of the theatre were directly due to film competition? In London and the big cities he should say very little. But the talking film had definitely hit the theatre in the really small towns. Still, out of evil had come good, for the death of the touring companies had given birth to the repertory company and the Little Theatre movement.

He thought the Hollywood magnate made an artistic and commercial mistake when they abandoned the silent film altogether. But they were now trying to do with their films something which the stage did very much better—namely, tell a story through the medium of spoken dialogue. It seemed retrograde and stupid.

Another Kinema Burglary

The safe of yet another Glasgow kinema was blown open by burglars last week. In this case the house concerned was the Casino, Townhead, a hall on A. B. King's circuit.

On Wednesday, January 11, a cleaner discovered that the house had been broken into. When the police arrived it was found that the safe in the manager's office had been blown open, various articles of clothing having been used to silence the noise of the explosion. About £40 had been stolen.

The burglars entered the Casino by means of a window at the rear of the house.

Film Production Activity

The Zest Film Company are going ahead with their new film, which is set in the Hebrides. With a length of about 3,000 ft., the story deals with the fishing fleets, and G. French and G. Thompson will soon leave again for the Islands, where they will continue shooting. The musical score of the film is being arranged by R. Osborne Pagan, the organist of the Regal, Glasgow.

Scottish Films Productions are due to shoot, in the week-end, a short which features Betty Jumel and Jack Anthony, who are at present appearing on the Glasgow stage.

In the near future S.F.P. will start work on two films, each with a length of about 4,000 ft., one of which, it is intended, will feature the well-known Scots comedian, George West. Meanwhile, the finishing touches are being made to "Glimpses of Bonnie Scotland" and a Trade show of this short will be arranged soon.

The reconstruction of the India Street studio is practically completed, as is the studio on an island in Loch Lomond.

Dundee Kinemas in "Good Order"

At a meeting of Dundee Police Committee on Monday, January 16, a report was submitted by Capt. J. S. Weir, the Firemaster, and D. B. McLay, the city engineer, that during the year 1932 they had made a total of 525 visits to the 27 kinemas and theatres and the three dance-halls in the city. The officials state that "generally, the premises were found to be in good order."

Presentation to Dundee Manager

Charles Allison, manager of the Plaza, Dundee, was given a handsome New Year gift by the theatre staff. It comprises an oxidised silver statuette on an ebony base, which takes the form of a youthful golfer carrying a large-size golfing kit. The "golf-bag" is detachable and assumes the function of a cigarette-lighter.

Returning thanks for the gift, Mr. Allison thanked the staff for their loyalty during the past year.

Shettleston Appointment

J. B. Hawke, from the Empire, Coatbridge, Glasgow, has been appointed manager of the Broadway, Shettleston, in succession to Mr. Dunn, who has gone to Mr. Singleton's new house, the Commodore, Whiteinch. Mr. Hawke has not been long before getting busy in Shettleston, and last week he put over a very novel street publicity stunt. Mr. Hawke has also been contributing to the local paper well-reasoned articles on the entertainment tax.

Annual Fancy Dress Ball

Arrangements are all set for the annual kinema fancy dress ball at St. Andrew's Halls on Friday, February 10. It is expected that this year the decorations will be of the nature of a winter carnival scene, and organiser Angus is busy perfecting his plans to this end. Louis Freeman and his orchestra will provide the music. All city kinemas are carrying talkie trailers with the event, and the tickets are already having a good sale.

7,000 Children Entertained

Seven thousand poor Edinburgh school children were entertained on Friday and Saturday of last week, when in connection with the *Courant* Fund for Poor Children, a number of picture houses were given over, free of charge, to the Fund Committee. On Friday the houses were La Scala, Grand, Palace (Leith), and Bungalow (Portobello), and on Saturday New Coliseum, Haymarket, Operetta House and Picturedrome. Each child on leaving was presented with a parcel of cake and fruit.

Four Years for Kinema Burglar

Sentence of four years' penal servitude was passed in the High Court of Justiciary, Edinburgh, last week on Douglas Young (58), who broke into the Regent, Edinburgh, on December 17 last and forced open a safe with an explosive with intent to steal.

The campaign in connection with the entertainment tax is making considerable headway in Glasgow, where enthusiasm is being aroused among patrons. All houses are showing trailers, and at some queues are lining up to sign the petition forms.

On Friday evening Mrs. Breckenridge and her staff and friends, at Milngavie, celebrate the coming of age of the house, with a supper and dance.

The combined staffs of the Associated British Cinemas held their annual dance on Thursday, when a company of over 300 spent a most enjoyable evening at the Grosvenor.

Still more film renting changes fall to be recorded in Glasgow. Mark Cowan, who returned to Glasgow recently to take over British Lion, has returned, and takes over the Scottish branch managership of Sterling Films on Monday next, in succession to Joe Kean, who recently returned from London for this appointment.

W.E. NOTTS. DEPOT

Service Staff Increased

Influenced by the large number of installations which they have in Nottingham and the surrounding district, Western Electric has established an emergency service depot with complete stock of spares.

This is the twenty-fifth service centre which W.E. has throughout the British Isles.

The increase in the number of installations and theatres in service has also necessitated adding to the W.E. engineering field staff, and twelve more men have been transferred from the installation to the service department.

Burnley Bench on Wednesday, last week, refused applications by six kinemas for permission to open on Sunday, January 22, for the C.E.A. Benevolent Fund.

Scenes from A THRILL OF YOUTH, a Gaumont Invincible production directed by Richard Thorpe and featuring June Clyde and Allen Vincent, to be Trade shown next week

FREE STATE CENSOR'S ANNUAL REPORT

OVER 500 DRAMATIC FILMS PASSED

Forty-Five Rejected

THE report of the Free State Censor, just issued, makes very interesting reading. Even allowing for the fact that many films are cut before renters submit them to him, and that at least 99 per cent. of the films have been passed for exhibition in Great Britain and Northern Ireland, it is obvious that the Free State Censor adopts a very rigid attitude in the standards set up.

In 1932 Mr. Montgomery viewed 1,251 films and passed 710, or 56.7 per cent.; 345 films, or 27.6 per cent., were cut, and the total rejected as unfit for screening in the Free State was 196, or 15.6 per cent. Eighty-two of the films rejected were taken to the Appeal Board, who reversed the Censor's decision in sixteen cases, and twenty-one others were passed after cuts had been made. The Censor's decision was upheld in 45 cases.

On the other hand, films of pictorial publicity, posters, etc., did not suffer so much as in 1931, for only 519 were rejected, compared with 1,292 the previous year.

In regards to educational films, 27 were submitted for free import, but nine of them were rejected, whilst in the seven cases where appeals were made against cuts in educational films the Censor's decision was upheld in each case.

There was a falling-off in short films, and also interest ones, but an increase of long dramatic ones. In 1932 515 dramatic films over 2,000 feet were passed, compared with 469 in the previous year, whilst 736 of all classes over 2,000 feet were passed compared with 900 in 1931.

In Belfast

The Film Committee of the Churches in Northern Ireland is carrying on with its new censorship campaign, but it is not likely to make much headway. It is however, certain that any attempt to introduce Sunday opening in Belfast will be strongly opposed. The campaign is likely to be developed in time for the reopening of the Northern Parliament next month, when it is hoped that the Government will again receive a deputation from the Film Committee of the Churches.

White Cinema Ball

All is now ready for the White Cinema Club's fourth annual ball in Belfast on Friday next, and a large attendance is assured. Renters and exhibitors from the Free State and from England and Scotland will attend, whilst the Lord Mayor and Lady Mayoress of Belfast have stated that they will be present with a party.

A Board and a Letter

Newtownards Council have fallen in with the suggestion of the Ministry of Home Affairs to the extent of requesting exhibitors to exhibit category boards.

For the screening of "Bring 'Em Back Alive" at the Grand Central, Oublin, Walter McNally included in his publicity a windowful of live monkeys, while 100 sandwichmen were employed by the Savoy, Dublin, to draw attention to "Mata Hari."

The City Cinema, Armagh, has settled a little dispute with the local Council. The kinema has changed hands, and the new owners intimated to the Council that they did not intend to do as the others had done, supply light free for electric lamps in the street just outside the kinema. They considered that this was the Council's duty. The Council have now decided that they themselves will provide the light

NORTH STAFFS C.E.A.

REVIEW OF YEAR'S WORK

On Friday next (January 20), the Nor Staffs branch will hold its a al meeting at headquarters, the H oodrome Stoke, when, in addition to the al review of the past year, in which, no ubt, the disastrous Sunday opening cam ign will be discussed, the election of cers will take place. Following a lame ble lapse in the attendances at the North affs meeting, which has a very large mbership of the Association, the last f meetings have seen a noticeable increa and it is hoped that exhibitors will st the new year well by being present at hat is an important engagement.

CHURCH HALL KINEMA

To Show Religious Films

An operating box is to be in d in the new hall of a Congregational Church, which is to be built at Muller Road, Br ol. There will be a screen on the stage the hall with electrically controlled cu

Films with a distinct religi tone w be shown, and also slides w will be used to illustrate addresses, as hall w be used for religious services u a church is built.

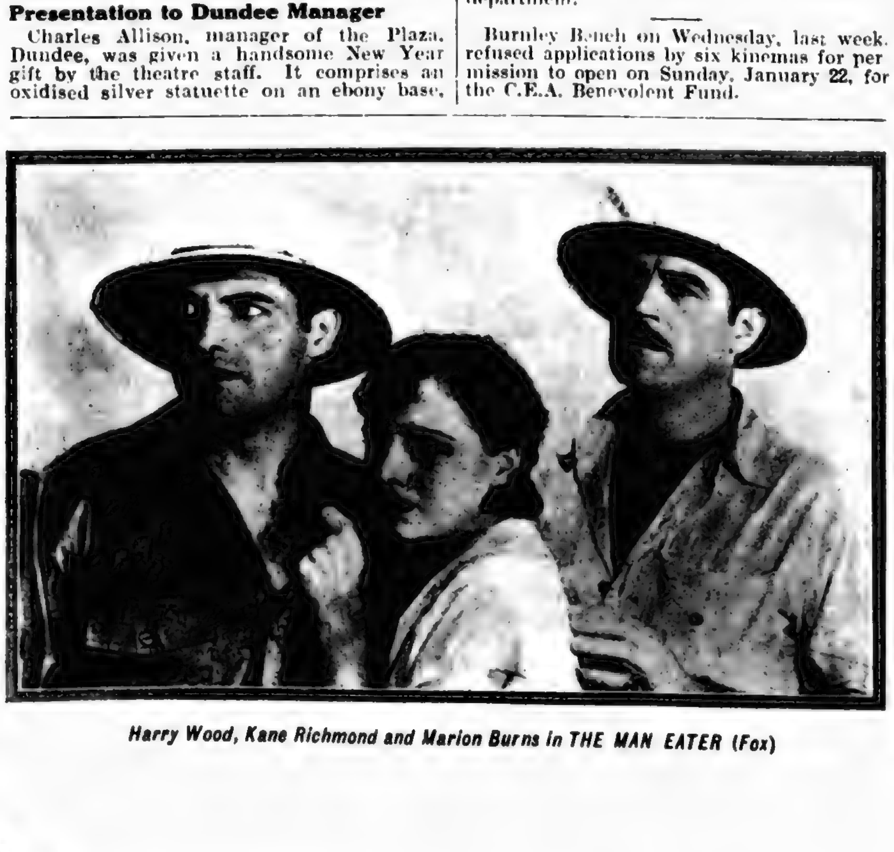
At present there is no inte on the part of the church officials to y for licence to show ordinary film it the matter will be considered later, if it thought advisable an applica will be made.

BRIGHTON RUMOURS DENIED

Rumours that the electrifica n of the railway between London, Br on Worthing has seriously interfere with the jection at the Lido, J. C. Donald's house adjoining Hove Station, are deni by C. Maguire (general manager).

"There is," he says, "absolutel no tr in these statements. We welcome the el trification of the line, for, not y wil bring more and more people to Hove, it will remove the nuisance of the 'puffi Billy.'"

Mrs. E. Burns, manageress of the Kin Hall, Exeter, who takes great interest in entertainment of the inmates of the lo Poor Law Institution, again invited the a to a matinee last Friday, when they enjoy the performance of "Looking on the Bri Side."



Harry Wood, Kane Richmond and Marion Burns in THE MAN EATER (Fox)

WARREN WILLIAM
LORETTA YOUNG

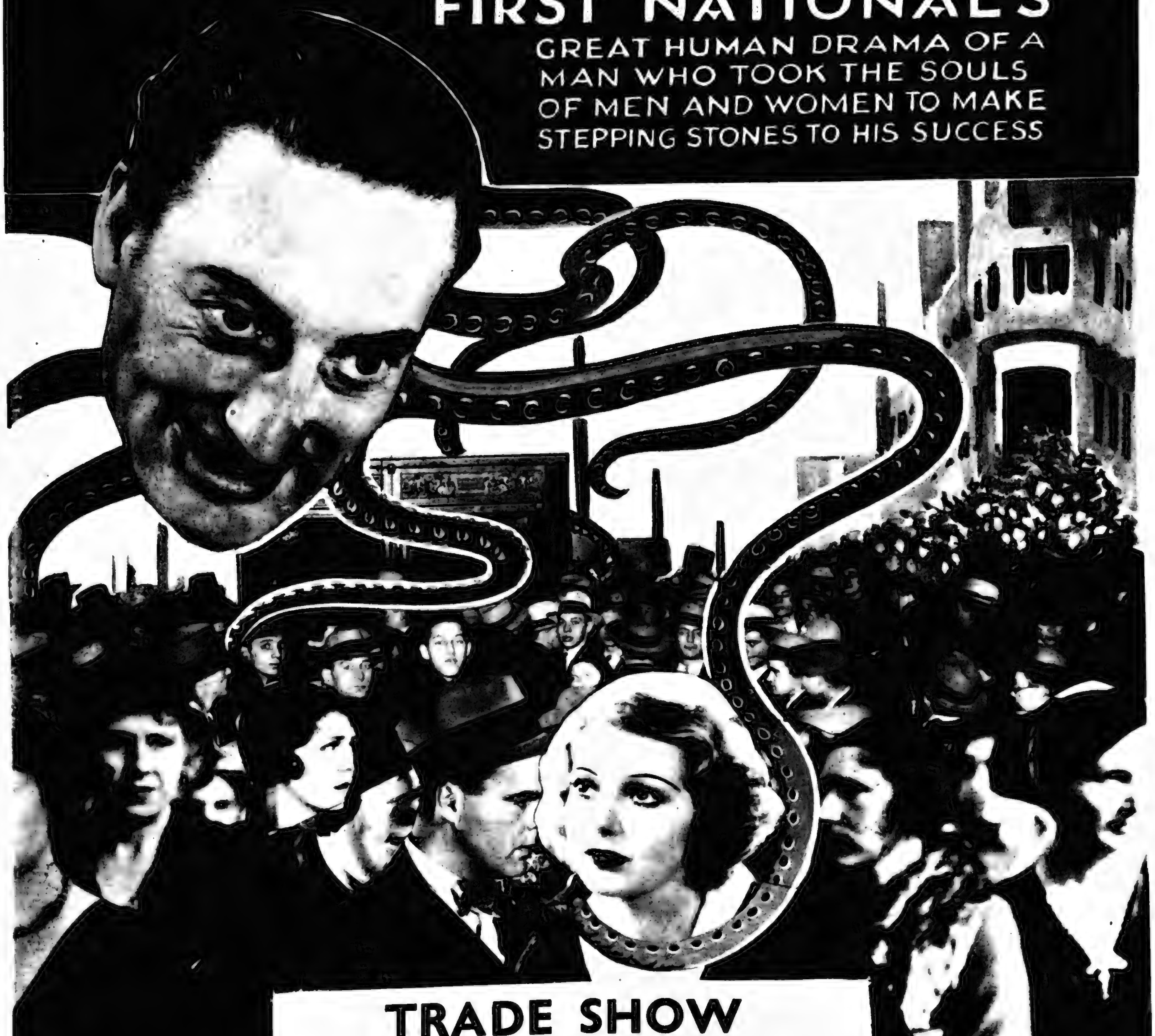
WALLACE FORD

in

"Employees Entrance"

FIRST NATIONAL'S

GREAT HUMAN DRAMA OF A MAN WHO TOOK THE SOULS OF MEN AND WOMEN TO MAKE STEPPING STONES TO HIS SUCCESS



TRADE SHOW

Wednesday, February 1st,
Prince Edward Theatre, at 8.45 p.m.

A FIRST NATIONAL & VITAPHONE PICTURE

Vitaphone is the Trade Mark of the Vitaphone Corporation designating its products.

G

Cagney Back in the Fold

Scenes from two important Warner offerings (1, 2 & 3) depict James Cagney, who has now satisfactorily concluded his troubles with Warners, in HARD TO HANDLE, the first of the four pictures he is scheduled to make this year. Mary Brian is his lead in this story of a hard-boiled press agent. 4, 5 & 6 show Douglas Fairbanks, jun. in PARACHUTE JUMPER, his second picture as a Warner star, the strong cast includes Bette Davis, Leo Carillo and Frank McHugh

LINE UP HERE FOR THE BIG LAUGHS!

One Long Barrage from Beginning to End!

•

Bombardment Timed for
8.30 p.m., Friday Next
Prince Edward Theatre
when

"DIGGERS"

will Lead the Attack on All Laughter Records!

STEP OUT WITH UNIVERSAL

STEP OUT WITH UNIVERSAL

IN

Yes, Mr. Brown

With ELSIE RANDOLPH
MARGOT GRAHAME
BY ARRANGEMENT WITH B.I.P. LTD
HARTLEY POWER

Adaptation, Dialogue & Lyrics: Douglas Furber
Direction: JACK BUCHANAN

Western Electric Noiseless Recording

PRODUCED AT THE BRITISH AND DOMINIONS STUDIOS · BOREHAM WOOD ENGLAND.
DIRECTOR of PRODUCTIONS: HERBERT WILCOX.

W.F. FILM SERVICE
FILM HOUSE WARDOUR ST. W.1.

G.-B. SHARES ACTIVE

CONTINUED RISE IN PRICES

REFUNDING SCHEME MAY BE ANNOUNCED

By Our City Editor

C[illegible]TINUED activity in the whole of [illegible] Gaumont-British group of shares [illegible]d debentures has been the feature [illegible] the finance in the kinema Industry d[illegible] the past week.

It i[illegible] generally believed that the whole group [illegible] undergoing a big internal re-arra[illegible]nt of the various interlocking finan[illegible] and that shortly a comprehensive refu[illegible] scheme will be announced.

M[illegible]le, outside holders should not be in a [illegible] to sell, as in most cases the activ[illegible] resulting in higher prices.

The [illegible]rent company's Ordinary shares have [illegible] shot up to 14s., or nearly double what [illegible] were not long ago.

Gene[illegible] Theatres Strong

Ge[illegible] Theatres Preference, following their [illegible] last week to 13s. 7½d., are now 13s. [illegible]., while the 6½ per cent. First Mort[illegible] Debentures of the same company, which [illegible]st week rose £2¾ to £91¾, have now risen [illegible]ther to £93¼. Denman 7 per cent. First M[illegible]tgage Debentures rose £1 to £105 and [illegible] 7 per cent. Convertible Debentures £2½ to £103½.

Mo[illegible] Empires, following last week's rise of 1s. to 15s. 3d., have now jumped to 16s. 1[illegible]d., while the £1 Cumulative Preference have advanced from 15s. 6d. to 16s. 5d.

In th[illegible] P.C.T. group the Cumulative "A" Preference shares jumped from 23s. 9d. to 24s. 4[illegible].

B.I.P. in Demand

Apart from the Gaumont issues, Baird Television 10 per cent. Preferred Ordinary reacted slightly to 1s. 10½d., while the Deferred Ordinary eased from 2s. 3d. to 2s.

British International Pictures rose 6d. to 4s. 3d. on the interesting trade developments indicated in these pages. British Lion Deferred Ordinary declined 3d. to 2s. 3d. Gainsborough Ordinary were in demand again, rising to 9s. A little interest developed in London and Southern Super Cinemas 2s. Ordinary, which added 1½d. at 4½d. Stoll Pictures Theatre Corporation rallied from 3s. 9d. to 4s. 3d.

Glasgow Alhambra Figures

Report of the Glasgow Alhambra for the year to November 30 last shows total profits of £7,335, against £14,165. After deducting all expenses, amounting to £2,000, interest £2,246, depreciation and renewals £2,000, there is a net profit of £1,089, compared with £7,316. The amount brought forward brings the total available up to £7,652, and, after deducting taxes, a balance of £5,604 is carried forward.

U.S.A. Results

The annual financial statement of Metro-Goldwyn-Mayer shows a net profit for the year ended August 31 last of 2,965,975 dollars, compared with [illegible]257,[illegible] dollars for the previous year.

Paramount-Publix Corporation, however, reports a net loss for the October 1 quarter of 5,200,887 dollars against a net profit in the corresponding period a year earlier of 1,252,000 dollars.

New Companies

Messrs. Jordan and Sons, the company registration agents, who have compiled some interesting figures relating to company finance in 1932, show that during the year no less than 224 kinema undertakings were registered, of which seven were public concerns and 217 private.

The seven public companies had an aggregate capital of £278,350, and the private concerns had a total capital of £1,066,159.

Elite, Nottingham, Chairman

Ald[illegible]r Albert Ball, of Nottingham, who has a big [illegible]ng in the Elite, Nottingham, has been ap[illegible] chairman in succession to Marcus Sta[illegible] who died recently.

Kenda[illegible] Hall Passes Dividend

Sh[illegible]ders in the Picture House (Kendal), Ltd., have [illegible]eived an advice from the secretary, R. Dun[illegible] French, of Liverpool, that owing to the condition [illegible] business it is not possible to pay a dividend. This theatre has a subscribed capital of £6,5[illegible].

Anot[illegible]r Dividend "Pass"

A[illegible]ing to the twelfth annual report of the Pa[illegible] Picture House (Bolton), Ltd., there was not [illegible]ent profit on the past year's working to wa[illegible] the payment of a dividend. The profit on the [illegible] working was £200.

[illegible]scribed capital of this company is £12,254 a[illegible] hold land and buildings and furniture and fitt[illegible] are valued in the balance-sheet at £11,526. Ta[illegible]ms lease and installation is valued at £1,[illegible].

Liver[illegible]ool Meeting of Creditors

G[illegible]dley West, as secretary of the Winter Gardens [illegible]Waterloo), Ltd., gives notice of the meeting of [illegible] creditors of the company to be held at the offi[illegible] of Simon Jude and West, 11/13, Victoria Str[illegible] Liverpool, on Friday, January 20.

No [illegible]terim Dividend

T[illegible] directors of the Tunnel Road Picturedrome, Ltd. [illegible]verpool, have informed the shareholders that ow[illegible] to the condition of business it has not been fo[illegible] possible to pay an interim dividend. This ki[illegible] has had an excellent record of dividend payme[illegible] the last few years. For the year 1931-2 sha[illegible]lders received 17½ per cent.; 1930-31, 25 per cen[illegible] 1929-30, 20 per cent.; 1928-29, 20 per cent.; and [illegible]7-28, 50 per cent. This theatre has a subscribed capital of £8,000 and has a substantial res[illegible] fund.

NEW PRIVATE COMPANIES.

Luxor (Ealing), Ltd.—Registered January 13. Cap[illegible] £20,000 in 16,000 7 per cent. cumulative preference shares of £1 each and 32,000 ordinary sha[illegible] of 2s. 6d. each. The directors are: David E. [illegible]iths, 88, Twyford Avenue, Acton, W., film distributor; Walter Bentley, 62, Shaftesbury Avenue, W. [illegible]riety agent; John S. Beard.

Heston Theatre, Ltd.—Registered January 14. Capital, £3,600 in £1 shares. The permanent directors are: Edmund Spyer, 2, Mansfield Street, Portland Place, W.1, solicitor, and Walter W. Gibbings, 8, Cambridge Gate, N.W.1, architect (directors of Globe Cinema, Ltd.); D. Mistlin, 21, Bridge Lane, Golders Green, N.W. (managing director of Globe Cinema, Ltd.); Nathan Lee, 17, Princes Park Avenue, Golders Green (managing director of Amhurst Hall, Ltd.); Aaron Rosenberg, 30, Knightland Road, Upper Clapton, E.5 (director of Clapham Theatre, Ltd.); Sim A. Barry, 98, Alderman's Hill, N.13, merchant tailor (director of Clapham Theatre, Ltd.); Albert Bacal, 94, Teignmouth Road, N.W.3 (director of Dominion, Hounslow, Ltd.); and Julius I. Levy, 188, Lordship Road, N.16, waterproof manufacturer. Solicitors: Johnson, Weatherall, Sturt and Hardy, 7, King's Bench Walk, E.C.4. Registered office: Dean House, Dean Street, W.1.

The Avon Cinema Co., Ltd., was registered as a company on January 12, with a nominal capital of £50,000 in 45,000 7 per cent. redeemable preference shares of £1 and 100,000 ordinary shares of 1s. each. The objects are to erect a kinema theatre in Bath. The permanent directors are: William J. T. Griffin, 76, Penylan Road, Cardiff, coal exporter; Ewan G. Davies, 10, Windsor Place, Cardiff, solicitor; Glen George, Ty Draw, Aberdare, Glam., mining engineer; Selwyn R. Martyn, 66/67, Exchange Buildings, Mount Stuart Square, Cardiff, shipowner; Sydney J. Dyer, 6 Mount Stuart Square, Cardiff, merchant; Adolphus Treasure, 4, Dock Chambers, Cardiff, stockbroker; Daniel R. Thomas, The Manse, Morganstown, medical practitioner; Llewellyn Jones, Maesyrhaf, Cefncoed Road, Cardiff, merchant; Frank Bellamy, Woodland, Ty Gwyn Road, Cardiff, coal exporter. William J. T. Griffin and Ewan G. Davies are managing directors with £750 per annum as remuneration during their joint lives, divided between them as to £200 to W. J. T. Griffin and £550 to E. G. Davies. Remuneration of directors: £75 each per annum (chairman £100). Secretary: A. E. Taylor, Totteridge, Cyncoed Road, Cardiff. Solicitor: Ewan G. Davies. The registered office is at 10, Windsor Place, Cardiff.

Educational and Technical Film Services, Ltd.—Registered January 11. Capital, £1,000 in 5s. shares. The directors are: Thos. R. Parkington, address not stated; Kenneth Paterson, 18, Tivoli Road, N.8.

Dominion Theatre (1933), Ltd. Registered January 10. Capital, £1,000 in £1 shares. To acquire land, to erect or reconstruct, rent or purchase theatres, film-producing studios, etc. Solicitors: Lawrence Messer and Co., 16, Coleman Street, E.C.2.

Golborne Cinema, Ltd.—Registered January 14. Capital, £1,500 in £1 shares. The subscribers are: Peter H. Heaton, Dean Moor, Barn Lane, Golborne, builder; Joseph Rostron, 93, High Street, Golborne, plumber and painter. Secretary: M. Nolan. Solicitors: Price, Johnson and Jackson, 22, King Street, Wigan.

Pavilion and Theatre Lessees, Ltd.—Registered January 9. Capital £2,500 in 5,000 7 per cent. preference and 7,500 ordinary shares of 4s. each. To acquire the business now carried on by L. W. Ashley and L. Thompson as "The Pavilion and Theatre Lessees." The directors are: L. W. Ashley, "Gorey," Parkstone Drive, Prittlewell, Southend; L. F. G. Thompson, "The Glen," Thorpedene Gardens, Shoeburyness. Registered office: Talza Theatre, Southchurch Road, Southend-on-Sea.

Mill Hill Entertainments, Ltd.—Registered January 9. Capital £500 in £1 shares. To carry on theatres, kinemas, etc. The subscribers are: R. Marlor, Victoria Villa, Revidge Road, Blackburn, hatter; S. B. Brough, 11, London Road, Blackburn, musical director. Secretary: R. Marlor. Solicitors: E. and B. Haworth, 7, Lord Street West, Blackburn.

T. McDermott, Ltd. Registered January 9. Capital £1,000 in £1 shares. To carry on the business of kinema, theatre or music hall lessees, etc. The directors are: Thos. McDermott and Mrs. Alice L. McDermott, "Athlone," Marlborough Avenue, Bromsgrove, Worcs.

INCREASES OF CAPITAL.

Twickenham Film Studios, Ltd.—The nominal capital has been increased by the addition of £15,000 beyond the registered capital of £15,000. The additional capital is divided into 6,000 irredeemable preference shares of £1 and 180,000 deferred shares of 1s. each.

Kent Films Motor Transport Co., Ltd. (Ramsgate).—The nominal capital has been increased by the addition of £2,500 in £1 ordinary shares beyond the registered capital of £5,500.

M. B. C. Cinemas (Workington, Cumberland).—The nominal capital has been increased by the addition of £15,000 beyond the registered capital of £15,000. The additional capital is divided into 15,000 7½ per cent. redeemable cumulative preference shares of £1 each.

Park Hall and Hotel Co., Ltd. (Cardiff).—The nominal capital has been increased by the addition of £30,000 beyond the registered capital of £70,000. The additional capital is divided into 30,000 5 per cent. cumulative preference shares of £1 each.

RECEIVERSHIPS (APPOINTMENT OR RELEASE).

Ludwig Blattner Picture Corporation, Ltd.—S. Hutchinson, C.A., of Finsbury Pavement House, E.C., was appointed Receiver and Manager of the freehold property on December 30, 1932, under powers contained in mortgage dated February 20, 1930.

ASTRA NATIONAL

Compulsory Winding-Up

MR. JUSTICE MAUGHAM, in the Companies Court of the Chancery Division, on January 16, made an order for the compulsory winding-up of Astra National Productions, Ltd., on the petition of Harry Marchant Warner, Jean Warner and Edward Francis Warner.

Gavin Simonds, K.C., said the petitioners held half of the company's shares, and the petition was opposed by those who held the other half of the shares. Deadlock had arisen, and there was a complete lack of confidence between the shareholders.

A number of affidavits were read on both sides.

His Lordship said he thought that it was a case for the usual compulsory order, as it appeared to him that there had been a complete disregard of the rights of Mr. Warner and the other petitioners in relation to the management of the company.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/3	3/3	—
" " 7½% Pref. ...	17/3	17/	— -3
A.P.P.H. Ord. ...	20/7½	20/7½	—
Assoc. Talk. Pic. Ord. 5/- ...	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	2/-	1/10½	- -1½
Baird Televis. Defd. Ord. 5/-	2/3	2/-	- -3
Blackpool Tower Ord. £1 ...	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/- ...	4 1½	4 1½	—
" & Dom. Defd. 1/-...	-4	-/4½	+ -½
" " Prefd. Ord. ...	3 6	4 3	+ -9
" In. Films (Props.) 10/- Ord.	-4½	-/4½	—
" Inter. Pic 5/- Ord. ...	3 9	4 1½	+ 4½
" " " 8% Pref. ...	19 3	19 9	+ 6
" Lion Prefd. Ord.	2 6	2 6	—
" " Defd. 4d	-3	-/3	—
" Talkg. Pic. Ord. 5/- ...	-3*	-/3*	—
Denman P.H. 7% 1st Mt. Deb	£104	£105½	+£1½
" " 7% Conv. Deb. ...	£101	£103½	+£2½
Dominion Thea. £1 Ord. ...	-6	-6	—
Gains. Pic. Ord. 10/- pd.	8/9	9 6	+ -9
Gaumont-British Ord. 10/- ...	13 9	13 6	- 3
" " 7½% Pref. ...	23 -	22 6	- -6
" " 6½% 1st Mort. Deb.	£104½	£104	-5/-
General The. Pref.	13 7½	13 10½	+ 3
" " 6½% 1st Mort. Deb	£91¾	£92½	+£¾
Ldn & South Super Cin. 2/- Ord.	-3	-4½	+ -1½
Mdme Tussauds 1/- Defd. ...	2 6	2 3	- 3
" " £1 Cum. Pref. Ord.	25 9	26/-	+ 3
" " 7% 1st Mort. Deb.	£106	£106½	+10/-
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1 3	1 3	—
Moss' Empires £1 Ord. ...	15 3	17 -	+1 9
" " £1 Cum. Pref.	15 6	16 1½	+ 7½
" " 6% Deb. ...	£101	£101	—
" " 4% Perp. Deb. ...	£72½	£72½	—
P.C.T. Ord. 10/- ...	15 3	15 3	—
" 7½% Ptg. Pf. Ord. ...	19 6	19 6	—
" Cum. "A" Pref. £1 ...	23/9	24 4½	+ 7½
" " "B" " " ...	21/9	21 9	—
" 6% 1st Mort. Deb.	£105¾	£105½	-5/-
" Const. 7% Pref.	22 6	22 3	- 3
Stoll P.T. Corp.	3/9	4 -	+ 3
United P. Thea. 10% Pref. Ord.	-/3*	-3*	—
" " " 7% 1st. Mort. Deb.	£45	£45	—

*Nominal.

£1 Shares unless otherwise stated

Ben Lyon and Irene Purcell in THE CROOKED CIRCLE shown this week by Gaumont

SAVOY, BRIGHTON, PRESENTATIONS

Staff's Tribute to P. G. Lundy

AT the third annual staff dinner and dance this week of the Savoy, Brighton, the high regard in which P. G. Lundy (the general manager) is held by every member of his staff was shown by their presentation to him of a diamond dress-stud set. The presentation was made by his secretary, Miss Woodeson.

P. G. LUNDY

Mr. Lundy, in reply, warmly acknowledged the loyal support accorded him, particularly mentioning Miss Woodeson and the assistant manager, J. C. Goddard.

Mr. Goddard, who is also very popular, was presented with a beaten pewter cigarette casket, which was handed to him by A. Cowell (chief electrician).

There were further gifts expressing esteem and good will towards Miss Woodeson—from Mr. Lundy and his assistant, a pair of cut-glass vases; from the usherettes, a cut-glass cruet; and from the cashiers a pouf and cushion.

Mr. Lundy proposed the toast of "Prosperity to Associated British Cinemas, Ltd.," and invited the company to drink to the health of the company's general manager, William McGaw.

◆

PUBLICITY MAN GOES INDEPENDENT

HALES DUTTON LEAVES RCA

Hales Dutton, well known in Trade publicity and advertising circles, resigned from his position as publicity and advertising manager of RCA Photophone last week in order to devote his whole time to a publicity service which he has opened up at Regency House, Warwick Street, W.1.

Dutton has served nearly 14 years in the film Trade, principally with Fox Film Co., Pro Patria Films, British Instructional Films, and for the past two years with RCA. During this period his activities have embraced Press publicity and general advertising work.

Of the several publicity accounts Hales Dutton will operate from Regency House, perhaps the most interesting is the propaganda work for British Acoustic, arrangements for which were completed on Monday. Mr. Dutton will also handle business for British Instructional among others.

◆

MANCHESTER C.E.A.

ANNUAL MEETING ON FRIDAY

The annual general meeting of the Manchester and district branch of the C.E.A. is to be held at the Grosvenor Hotel, Manchester, to-morrow, Friday, January 20. Several important matters are to be discussed, the agenda being as follows:—

Sunday opening; Entertainment Tax campaign; vice-presidency, John Harrison as candidate; treasurer's report and balance-sheet; secretary's report; to elect officers for the ensuing year.

It is anticipated that a big discussion will be waged on the Sunday opening question. The Manchester and Salford City Council recently turned down the proposal and the branch may decide the next move.

EDUCATIONAL FILM CONFERENCE

Councillor Walter Scott, ex-chairman of the North-Western C.E.A., will give an address at the Cultural and Educational Film Conference, to be held at Liverpool University, on Saturday, January 21, under the chairmanship of the Bishop of Liverpool.

A demonstration of such films will be given to Conference members at the Prince of Wales Kinema, Liverpool, before the Conference opens.

MEN AND MOVEMENTS

CIRCUIT MANAGER'S POST FOR E. DICKINSON

East London Appointment

E. B. Dickinson has been appointed circuit manager for the Gaumont-British North Midland area, in succession to D. Heughan, who has been promoted to the position of area manager. Mr. Dickinson has been with the circuit a number of years, starting at Belfast. He was manager of the Majestic, Leeds, for some time, and recently has been circuit manager in the Middlesbrough district. Mr. Dickinson will make the Albert Hall, Sheffield, his headquarters.

B. W. H. Watson has been appointed manager of George Smart's latest circuit addition, the Luxor, Commercial Road, E. Mr. Watson, who has been in the Trade for the past sixteen years, has been associated with Geo. Smart's enterprises for the past six years, managing in turn the Imperial, Canning Town; the Tolmer, Hampstead Road, N.W., and the Trocadero, Stratford.

Percy Swanwick will in future incorporate with his present position of circuit exploitation manager for Stoll's Theatres the management of the Wood Green Empire.

Fred Stanbury, who has been manager of the Liverpool branch of Warner Bros. Pictures, Ltd., for the last nine months, has transferred to the Manchester branch, where he succeeds H. P. Jones. Before coming to Liverpool, Mr. Stanbury was attached to the Manchester branch as traveller. At one time he was booking manager for Circuit Cinemas, Ltd., Manchester. **H. P. Jones** has been transferred to Birmingham as branch manager. **F. Charles**, who has been traveller for Warner Bros., Manchester, for the last twelve months, has succeeded Mr. Stanbury as Liverpool branch manager. Mr. Charles had previously held appointments with Universal Pictures, Ltd., and Fox Films, Ltd., at Manchester.

F. G. Sheppard, who has resigned the managership of the Bristol branch of Ideal Films, has been with the firm for over 10 years, spending the whole of the time on the West of England territory. He came to the Bristol office under Captain Barnett, and just before Maurice Prince took charge. For some time he was head of the office staff, and then became traveller, and when Mr. Prince was transferred to the Cardiff branch between two and three years ago he was promoted to the branch managership. Mr. Sheppard is leaving in order to devote the whole of his time to another business in which he is interested. Through the *Kine.* he would like to thank all who have written to him expressing their regret on his leaving the Trade, and to say that in due course he hopes to reply to each one individually. Before leaving Ideal, F. G. Sheppard was presented with a handsome solid leather wallet and note case, both bearing his initials, by the staff of the branch.

P. C. Balcon, manager of W. and F.'s Birmingham branch, has recovered from his illness sufficiently to be able to resume his duties at Broad Street Corner. He has an important Trade show at Gaumont Palace on January 27, when Jack Buchanan, Elsie Randolph and Margot Grahame will be presented in "Yes, Mr. Brown."

Harry Maude, of London, has been appointed manager of the Regal, Carlisle, and **J. Carruthers**, who has been on the staff of the Carnegie Hall, Workington, will manage the Stanley Hall, Carlisle. These appointments have been made following the changes in the controlling interests in these two Carlisle halls.

Alderman H. J. Watson, a director and secretary of the Chesterfield Picture House Company, has been sworn in as a magistrate at Chesterfield Police Court. Chief Constable Wells referred to the alderman's appreciated service on the Bench during his two years' mayoralty.

G. H. Barber, the veteran North Staffordshire exhibitor, who is also a keen musician, has presented for competition a silver challenge cup to be won at a brass band concert to be held at the Victoria Hall, Hanley, in aid of the Stoke-on-Trent Children's Convalescent Home, Rhyl.

Wilfred Denton has resigned his position as South Yorkshire and Lincolnshire representative for Sterlings. He is succeeded by A. Green, who was formerly with United Artists.

L. V. Walshaw has returned to the Birmingham district from London to take over the management of the Beacon Kinema, Smethwick.

DEATH OF G. HAINES

YORKSHIRE LOSS

We regret to record the death of George Haines, one of the best-known figures in the Industry in Yorkshire. Mr. Haines, who was 50 years of age, died on Sunday after a short illness, at his residence, Bank Buildings, Wombwell, near Barnsley.

He was associated with the Industry for upwards of 25 years, and came to Yorkshire from Newcastle in 1912. He first managed the Hippodrome, Wombwell, and afterwards the Wombwell Empire for the late George Stewart. For many years he was booking manager for A. L. Rhodes, of Doncaster, and for 20 years was actively associated with the renting side as Yorkshire manager and South Yorkshire representative. At the time of his death he was South Yorkshire and Lincolnshire representative for Pathé's, taking over that appointment only about a month ago.

THREE BIG U.A. FILMS FOR EVENING SHOWS

Colman, Swanson and Cantor Pictures Next Week

THREE United Artists pictures which exhibitors have been anticipating with more than usual eagerness are to be screened at the Phœnix Theatre, Charing Cross Road, on successive evenings next week. Murray Silverstone, managing director of United Artists, announces that "Cynara" will be presented on Tuesday, January 24; "Perfect Understanding" on Wednesday, January 25, and "The Kid from Spain" on Thursday, January 26. The screening in each case will take place at 8.45 p.m.

"Cynara" is the latest of Ronald Colman's long line of successes for Samuel Goldwyn, and in America has already been hailed as the best of them all. The stage play has been an international success since its sensational premiere at the London Playhouse three years ago.

Colman's Dramatic Role

As was the case with "Arrowsmith," Ronald Colman treads new ground in "Cynara." Not so long ago it seemed as if Colman was taking his place as one of the screen's foremost comedians; but now, with "Arrowsmith" and "Cynara" behind him, he is apparently returning to the serious dramatic acting which made the film world gasp at the power of his work in such famous pictures as "The Dark Angel" and "Beau Geste." Samuel Goldwyn selected "Cynara" for Colman largely because the character of Jim Warlock gives him the rôle of emotional power and subtlety which forms a strong contrast from his former comedy parts. Here, the star has to solve the problem of the conflict between his infatuation with a girl of the people who loves him tragically, and his love for his own wife. As in many of the English actor's greatest successes, the story is centred in London.

MURRAY SILVERSTONE

The film has been adapted by Frances Marion and Lynn Starling from the play by H. M. Harwood and Robert Gore-Brown, which in turn was based on the Gore-Brown novel, "The Imperfect Lover."

London Setting

The story concerns a rising young London barrister, who, against his better judgment, allows his best friend to drag him into an innocent flirtation which turns out disastrously for all concerned. No melodramatics, no villains, no theatricals—simply a quiet human story which might happen to anybody.

There are two leading women in this film, one already well known and popular, and the other one of Samuel Goldwyn's "discoveries." Kay Francis plays the rôle of the young wife, and the newcomer is Phyllis Barry, a young English actress, who has not previously appeared in a Hollywood production before Goldwyn cast her as the London shop-girl.

"Cynara" was directed by King Vidor, of "The Big Parade" and "Street Scene" fame, whose first effort this is in the fields of urbanity and sophistication. In America the critics are praising his original treatment.

Gloria Swanson's Picture

On Wednesday, January 25, there will be screened the eagerly awaited British picture which Gloria Swanson has made for U.A. "Perfect Understanding" is claimed to be of the same calibre as "The Trespasser" and to be even finer than this famous success. When Miss Swanson decided to make a film in England—mainly to capture the true atmosphere of its English locale—she gathered round her, from Hollywood and the English studios and stage, what is perhaps the most competent cast yet assembled in a British picture.

For her leading man Gloria secured Laurence Olivier, the young Englishman, who has had a meteroic rise in Hollywood. John Halliday was also brought from America to play a special character part. Sir Nigel Playfair, the eminent stage actor-manager with a legion of admirers, and Michael Farmer, Gloria's husband, are making their debuts. Genevieve Tobin, in great demand in Hollywood after her Mitzi in "One Hour With You," was secured for "Perfect Understanding" to play as an American girl, and Nora Swinburne, the distinguished screen and London stage actress, was cast as the English "other woman." In further support were such competent character players as Charles Cullum, Peter Gawthorne, Rosalinde Fuller, O. B. Clarence, Mary Jerrold, and Evelyn Bostock.

The story is by Miles Malleson from a theme suggested by Miss Swanson herself. It deals with an American woman who is very much in love with a young Englishman but is chary of undertaking conventional marriage because she sees around her the unhappiness it apparently brings. The young couple finally draw up an unusual marriage contract, embodying their ideals of individual freedom, which is to be the basis of a perfect union. But when the crisis arises the idealist finds her elemental passions are no different from any other woman's.

Emotional Acting

The story obviously gives plenty of scope for that emotional acting which finds Gloria Swanson at her best, and there is said to be a blend of comedy sufficient to satisfy those cinemagoers who insist on a sprinkling of laughs.

In "Perfect Understanding" Miss Swanson is said to worthily uphold her title of the screen's best-dressed star, in a number of gowns specially designed for the production. And she returns to the singing which so delighted the fans in her early talking pictures. Gloria now sings a song specially composed for her by Henry Sullivan, the well-known American composer, who has been responsible for many recent song hits. Gloria has made a special record of the number for H.M.V., and the song-sheet is to be published by Chappells. It is likely to be on everyone's lips this summer.

The technical staff of "Perfect Understanding" is on a par of excellence with the cast. The director is Cyril Gardner, the Hollywood ace director, who worked with Miss Swanson on "The Trespasser," and recently made "The Doomed Battalion." The photography, which Arthur Kelly says is an absolute revelation, is the work of Curt Courant, who for many years has been Germany's foremost cameraman. The publicity given to "Perfect Understanding" has been enormous, and there is certain to be a big demand for tickets for the 25th.

"The Kid From Spain"

The following evening, Thursday, January 26, comes another big film, for which the appetite has been whetted by exceptional attendance reports and enthusiastic Press reviews from America—Samuel Goldwyn's production of Eddie Cantor in his bull-fighting comedy, "The Kid from Spain." "Fun as fast as Eddie can Cantor with a bull behind him," is one of the American descriptions of this picture.

"Whoopee" and "Palmy Days" have placed Eddie Cantor's pictures firmly on the big-money pedestal: "The Kid from Spain," it is confidently expected, will build an even higher monument to the bright little comic.

In "The Kid from Spain," Eddie is a button-eyed lad who, getting kicked out of school for supicious behaviour in a girls' dormitory, becomes involved in a bank robbery, and escapes to Mexico disguised as Don Sebastian II, the famous bull-fighter. There he accepts the acclaim due to a matador, and all goes perfectly until the minute he is forced into the arena to fight four bulls in the thrilling climax of the picture.

Eddie Tempted

Nonsense and song make up most of "The Kid from Spain," but then there are Busby Berkeley's musical numbers with the Seventy-six Goldwyn Girls, selected by Samuel Goldwyn from some 8,000 applicants. And anyone who saw "Whoopee" and "Palmy Days" is aware that Samuel Goldwyn is not satisfied with merely ordinary beauty in his choruses! The girls sing and dance and tempt Eddie in spider-web gowns that were so flimsy they had to be sewn on each girl every day. . . .

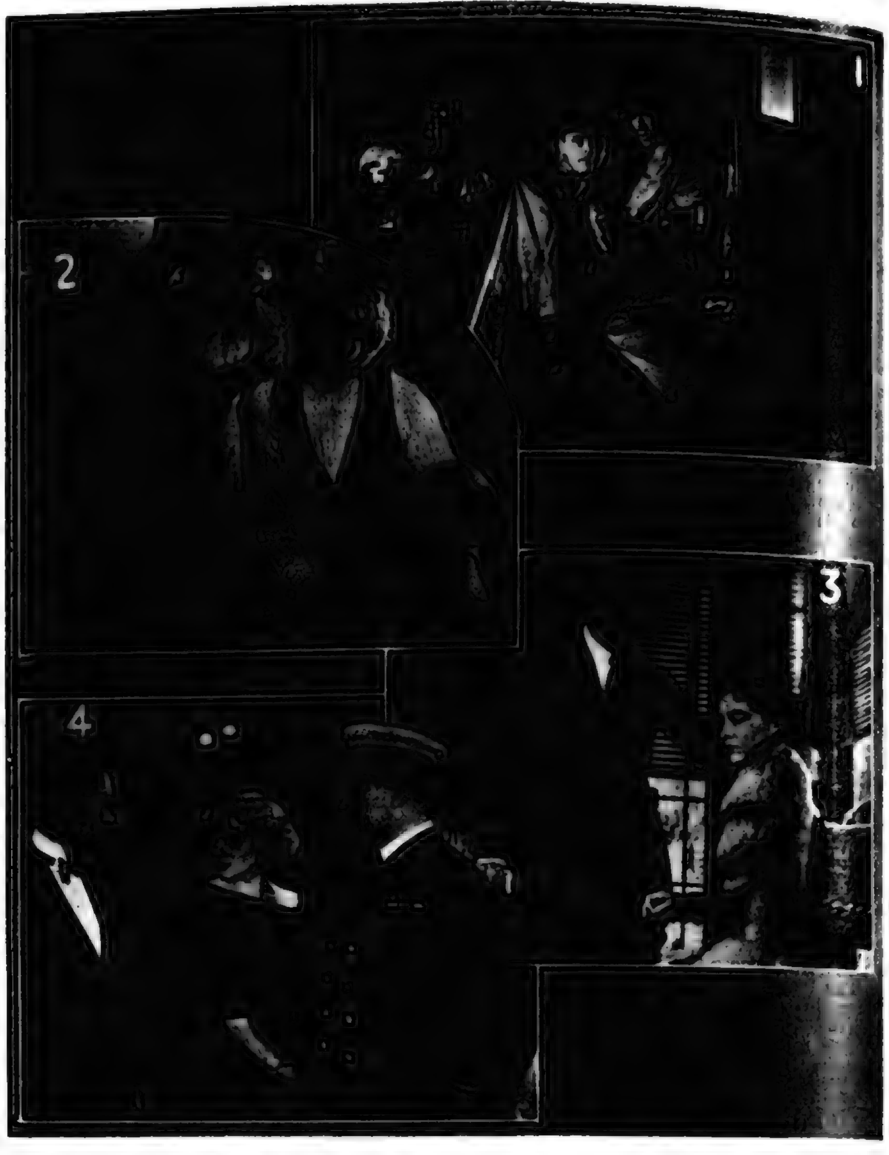
Opposite Cantor is the brilliant newcomer, Lyda Roberti, daughter of the famous circus clown of a decade ago. She is a comedienne who made her name on Broadway, and is now known as "the electric blonde." Lyda joins Eddie in three songs which tell "What a Perfect Combination" is capable of "In the Moonlight"—"Look What You've Done!"

Everything points to Lyda Roberti and the Gorgeous Goldwyn Girls proving something out of the ordinary in the way of sensations.

Prominent in the huge cast which supports Eddie and Miss Roberti are Robert Young and Ruth Hall, forming the love interest; John Miljan and Carrol Naish, providing the villainy; Noah Beery; Stanley Fields; and, playing as nobody but himself, Sidney Franklin, the Brooklyn boy who emigrated from America and became Spain's greatest bull-fighter.

Leo McCarey is responsible for the direction of "The Kid from Spain."

For each of the three Trade screenings, "Cynara," "Perfect Understanding," and "The Kid from Spain," all seats at the Phœnix Theatre will be numbered and reserved.



Scenes from the first of the Majestic productions to be handled by P.D.C. (1) THE PHANTOM EXPRESS. (2) Jean Hersholt and J. Farrell MacDonald in HEARTS OF HUMANITY. (3) H. B. Warner and Evelyn Brent in THE CRUSADER. (4) Greta Nissen in THE UNWRITTEN LAW

PRESS PRAISE P.D.C.'s

HILARIOUS FUN IN "MAN FROM TORONTO"

Jessie Matthews Stars Again

Since her brilliant emergence as a film star of the first magnitude there has been little breathing space for piquant Jessie Matthews, who has at a bound leapt into the hearts of the film-going public.

"There Goes the Bride" represented her real introduction to the screen and made it abundantly clear that a new woman star had at length arisen. Her newest film, "The Man From Toronto," directed by Sinclair Hill for Gainsborough, due for Trade showing on January 19 at the Phœnix Theatre by Ideal, again affords excellent scope for her many-sided talents.

In this merry adaptation of Douglas Murray's stage play, she is cast in the rôle of a bright young widow, who is left a fortune on condition that she marries a Canadian whom she has never seen. Naturally, she is indignant at the stipulation, and it is only through the tactful persuasion of Fred Kerr, as her lawyer-relative, that she eventually consents to meet the gentleman (Ian Hunter). Even then she resorts to what she regards as justifiable subterfuge, seeing that she insists in disguising herself as her own maid-servant! That there is a happy and satisfactory ending goes without saying, but before the climax is reached the laughs are fast and furious, and many an excellent comedy situation will evoke unbounded delight.

A Human Episode

There is a joyous human moment, as distinguished from the many laughs with which the picture abounds, when Fred Kerr, who has partaken somewhat liberally of the liquid delights of the village inn, returns to the Red Barn unexpectedly. Here, at the dinner table, he observes a big blanc-mange—a smug, self-satisfied blanc-mange. Playfully he slaps it, slaps it again, with a chuckling "I've always wanted to do *that*!"

There are some beautiful exteriors, which were shot at the little village of Amberley, Sussex, depicting a full-blown historical pageant in progress, with triumphal cars, speech-making and several hundred spectators. Altogether a joyous sequence in one of the most joyous British films to date.

"CROSS EXAMINATION"

Pathe Pre-Release in the West

"Cross Examination," Pathé's tense and moving murder trial drama, cleverly portrayed, goes into the programme at the New Gallery this week, the outstanding member of the cast being H. B. Warner, who gives a sincere and convincing performance as counsel for the defence in an intricate murder case.

"BENEATH THE SEAS"

CRITICS' ENTHUSIASM ON TIVOLI RUN

"With Williamson Beneath the Sea," the P.D.C. under-water picture, which continues at the Tivoli during the current week, met with the approval of the critics in no uncertain manner.

Here are a few of the enthusiastic comments which have appeared in the lay Press during the past week:—

"There are thrills in this picture, big thrills, which make the mind race and the blood tingle, and there is beauty for those with a taste for it," says Connery Chappell in the *Sunday Dispatch*.

The *Evening Standard* says that "With Williamson Beneath the Sea" is "a marvellous picture . . . and the sequence in colour—the first taken under water—is as good as a Silly Symphony."

Fascinating Drama

The *Glasgow Daily Record* sums up the P.D.C. picture as "far more fascinating than a lot of the silly sex drama that emanates from Hollywood," and goes on to say that "Marvellous pictures of divers and sharks are included in the presentation."

"You will be thrilled by Williamson's 'Beneath the Sea,'" says the *Sunday Times* . . . "a magnificent series of marine settlements."

"Extraordinary pictures of divers struggling in the clutches of an octopus, and the baiting and capture of two monster sharks, are among the many strange shots . . . and there one sees 'nature in the raw' where the law is 'eat or be eaten,' from an unusual angle. The capture of two monster sharks and the fight between divers and an octopus are more thrilling than any stage-managed sensations in a 'screen show.' It is a picture which should appeal to those who ask for something different in kinema fare." That is the verdict of the *Yorkshire Evening Post.*

The *Evening News* says: "You must not miss the Tivoli show because it includes a wonderful picture of undersea life in the Bahama Islands." It appears that Jympson Harman is right, for the patrons of the Tivoli have been showing their appreciation of the Williamson picture by according it a hearty round of applause at the conclusion of every performance during the past week.

P.D.C.-Majestic Releases

The release dates for three of the Majestic productions which were shown to the Trade by P.D.C., Ltd., last week have now been fixed.

"The Phantom Express," with J. Farrell MacDonald, William Collier, Jnr., and Sally Blane, will be released on April 24. The general release for "The Crusader," which stars Evelyn Brent, H. B. Warner, Lew Cody and Ned Sparks, is arranged for June 5, and June 12 is the release date of "Hearts of Humanity," with Jean Hersholt, Jackie Searle and J. Farrell MacDonald.

FROM ALL QUARTERS

LEICESTER "SCARFACE" BAN LIFTED

Birmingham Wedding

On the occasion of the showing of "Grand Hotel" at the Rivoli, Southend, next week (commencing January 29), three performances, with booked seats, will be given daily.

The annual meeting of the Birmingham and Midland Kinema Trade Benevolent Fund will be held at the Chamber of Commerce, New Street, on January 24.

Ald. E. Beresford (chairman of the North Staffs C.E.A. branch, devoted the proceeds of last Sunday's concerts at his two houses, the Plaza and Pavilion, Newcastle (Staffs), to the North Staffordshire Royal Infirmary and the St. Vincent De Paul Society.

In co-operation with Wardour Films, the Grand Cinema, Kingswinford, is presenting a British repertory programme next week, when the films shown will include "Young Woodley," "Loose Ends," "Almost a Honeymoon," "The Yellow Mask" and "Under the Greenwood Tree."

The Leicester Watch Committee were asked to see "Scarface," following the receipt of a strong protest from United Artists complaining that "Scarface" had been banned at Leicester without a single member of the Watch Committee having seen it. The Committee passed it for exhibition.

Licence Transfers

Transfers of the licences of Birmingham kinemas were granted on January 16 as follows:—Astoria, Aston, to Albert Houghton Rockett; King's Norton Palace to Charles A. Crathorn; Elite Picture House, Handsworth, to Daniel Geo. Mellor.

South Shields Watch Committee has granted permission for the screening at the Palace, Frederick Street, of "Scarface" as an "A" film.

The death has occurred of William Henry Gerrard (47), who for ten years was a member of the Derby Hippodrome orchestra.

Children of the members of the local branch of the British Legion were entertained at a matinee at the Scala, Armthorpe, near Doncaster, on Saturday.

On Saturday, Mrs. Whyham, manageress of the Globe, Barnsley, entertained the children from Ashley house, one of the children's homes under control of the Public Assistance Committee.

The Lampeter Town Council has renewed the lease of the Public Hall as a kinema to the proprietors, on revised terms as suggested by the proprietors.

Bury Watch Committee has decided to allow "Scarface" to be shown at a local kinema, providing that no person under 18 is admitted.

Sheffield Charity Show

The Gloopers Hospital Cot Fund benefited considerably as a result of a crowded matinee performance at the Empire Picture House, Killamarsh, near Sheffield, on Saturday afternoon.

"A BONNY FIGHTER"

A. E. NEWBOULD ON THE LATE GAVAZZI KING

(*Continued from page 3*)

agent, as my brother was. Through him I was introduced to him.

If my memory serves me right he was first interviewed for the position of secretary of the C.E.A. by Dr. Jupp, Major Gale and myself, and we agreed to propose him as secretary.

Our estimate of his ability and skill was amply justified. He was a tremendous worker, and he had a great belief in the future of the Industry. He was far-seeing and wise, and moderate in counsel.

In those early days there were many fights with the renting side of the Industry, and while Gavazzi King was always reluctant to enter the fight and took every means to avoid it, when once the battle was set he was a bonny fighter.

He was able, when he sat at a table with those who disagreed with him, to ignore bluster and penetrate to the heart of the problem before him.

When he took over the secretaryship of the C.E.A. I suppose it had not more than two to three hundred members, and its growth and importance owe a great deal to his unremitting hard work.

These early days were not easy, but whether dealing with local authorities or Church dignitaries, he was always equal to the occasion, and impressed them with his sincerity and honesty. Particularly was that so when he was elected one of three members of the Industry on the National Council of Public Morals. The moment he came into contact with them he made a good impression.

One of his outstanding features was his pungent wit, of which we heard examples at C.E.A. conferences and in private conversations. He had the knack of the caricaturist of using just a few words to convey his mordant and yet not unkind humour.

The Trade to-day has little knowledge of what he did for it until his retirement from his post and since. I can only echo the words spoken by Sir William Jury on the occasion of his relinquishment of office and proclaim him a great little fellow.

BRITISH INTERNATIONAL PICTURES
BIP

An unusual photograph of some of the Potteries Kinema Trade personalities, taken on the occasion of the recent North Staffs. C.E.A. Carnival. The heads appearing round the globe, reading from left to right, are: F. Barton, Manager Empire, Longton; J. C. Kennelly, Manager Majestic, Stoke; Bert Miller, A.B.C. Supervisor, Liverpool area; H. Grice, Manager Alexandra, Longton; J. Pico, Manager Savoy, Newcastle, Staffs, and F. W. Washington, Manager Capitol, Hanley

"CAVALCADE" TO ARRIVE NEXT WEEK

LONDON PREMIERE PREPARATIONS

New Fox Product

Fox announce that the first print of the eagerly awaited "Cavalcade" will reach this country on January 27. It will be brought over by Clayton Sheehan, their general foreign manager.

No definite plans have yet been made regarding the presentation in London, but tentative schemes for a notable première are in hand.

Mr. Sheehan will also bring with him the first print of Fox's all-star picture, "State Fair." The cast includes Janet Gaynor, Will Rogers, Lew Ayres, Sally Eilers, Louise Dresser, Victor Jory, Norman Foster and Frank Craven. This picture, adapted from Phil Strong's novel, has been directed by Henry King.

Big Money-maker

In a cable to the London head office, Winfield Sheehan declares "State Fair" is a terrific hit and will be a bigger money-maker in America than "Cavalcade." With its cast and splendid story he says it is a real road-show picture, more important than "Sunnyside Up" and "Seventh Heaven."

"Sign of the Cross"

Elaborate Plans for De Mille Spectacle

London is shortly to have its first glimpse of the monumental Cecil B. de Mille spectacle, "The Sign of the Cross," heralded as the most ambitious screen presentation of the sound era that Paramount or possibly any company has ever produced.

J. C. Graham has announced that the production, which was viewed at a special screening for Paramount executives during the week-end will definitely commence a run in the West End of London within the next month. Plans are now being formulated for bringing "The Sign of the Cross" before the public in a manner befitting the vastness of its theme and treatment.

The Carlton Theatre, Haymarket, will be the venue of the first presentation in Europe of the screen realisation of the immortal Wilson Barrett classic. It is officially intimated that the premiere will be limited, apart from seats set aside for sale through the normal channels, to Trade and authorised viewers only, and there will be no allocation of complimentary seats to any other applicant.

T. ORMISTON, M.P.

EX-PRESIDENT'S TRIBUTE

THE whole kinema industry has lost one of its greatest personalities in Gavazzi King. He was of a type too seldom found; genial yet painstaking; kind-hearted but not soft; fearless in criticism, yet always unbiassed; he had a fluent pen and a caustic humour; a soul that was unconquerable, and above all a personal character that was beyond reproach. He was the first secretary of the C.E.A., and in the early years the man more than any other responsible for its success, and throughout his whole connection with the Association its guide, philosopher and friend.

To the Association his loss is irreparable; he was, indeed, one of whom it could be truly said: "Well done, thou good and faithful servant." May all the officers of the various Trade Associations be inspired by his lofty ideals.

Knowing his devotion to his sister who is now bereaved, I am sure the whole Trade will sympathise with her and be anxious to share her loss and thereby help to console her.

AN APPRECIATION

BY ARTHUR DENT

His life was gentle; and the elements
So mix'd in him, that Nature might stand up
And say to all the world, "This was a man."

GAVAZZI KING'S death definitely creates a void that cannot possibly be filled in the way he filled it for years. His death is still too near to estimate his services to the Industry properly. Not only will his sage advice and sound sense be missed by the members of the C.E.A., but by all sections of Industry.

Although essentially a man of peace, he was never a camp follower; he was in the forefront when a matter of principle had to be fought.

Starting life as a journalist, he accumulated knowledge, but wore his learning lightly. His charm of manner, urbanity and wit were recognised by all who were in contact with him and will be missed by them. He was held in such high esteem by those who knew him that his memory will always be kept alive, and those who were privileged to know him personally will have a memory to revere.

The loss to me is that of a dear friend.

FIRST NATIONAL'S GREAT SCOOP

Two Supers for Pre-release at Empire

GREAT interest will be aroused throughout the Trade by the announcement that two of First National's most outstanding productions will enjoy pre-release presentations at the Empire Theatre, Leicester Square, during the next few weeks.

The first of these is the sensational "Twenty Thousand Years in Sing-Sing," featuring Spencer Tracy, which First National describe as a smash hit of the first dimensions. This intriguing drama, adapted from the book by Warden Lewis E. Lawes, himself for the past twelve years in control of America's great penitentiary, was made with the author's co-operation, and its action and realism are reported to reach an altogether staggering pitch.

Then "Silver Dollar"

The second production to enjoy its premiere public showing at the Empire is Edward G. Robinson in "Silver Dollar," regarded as being the star's finest achievement, which will be shown in February. A story of the sudden rise to riches of a humble but lovable prospector in the days when silver represented the money standard and was displaced by gold, this picture also sees Bebe Daniels and Aline MacMahon in leading rôles.

Employees' Entrance

Great activity prevails at the First National offices, where D. E. Griffiths is dealing with a rush of business resulting from the recent Trade showing of productions of such high calibre as "Twenty Thousand Years in Sing Sing," Edward G. Robinson in "Silver Dollar," Joan Blondell in "Central Park," and Warren William in "The Match King." Arrangements have now been made to Trade show the latest Burbank production, "Employees' Entrance," in which Warren William and Loretta Young will be seen in the leading rôles, at the Prince Edward Theatre, on Tuesday, January 31, at 8.45 p.m.

Warren William will be seen as the manager of a departmental store, who has made his company a tremendous success through his ruthless methods. He is a man who takes the souls of fellow creatures to use as stepping-stones to his success. **He ruthlessly strives to strip all romance from the lives of any who set foot over the employees' entrance of his establishment, and** cares little for length of service or years of devotion on the part of any employee who once falls under his eye in an unfavourable light.

This policy brings a crop of tragedies, and it is not until any who work under him finally shake off the fear of unemployment and resolve to offer their services in other directions that they stand a chance of living the life that their destiny dictates.

The Trade show of "Employees' Entrance" will be accompanied by the showing of a further selection of First National and Vitaphone Varieties.

TRADE AT PLAY

NOTTINGHAM STAFF MAKES MERRY

Combined Party at Hull

The annual staff dance of the Elite, Nottingham, was held last Saturday, when Walter Bentley, managing director, presided over a large company, which included the staffs of the theatre and cafés and a number of well-known local representatives of the entertainment Industry.

Mr. Bentley said that whenever it was possible for him to attend this staff gathering he did so. He felt that the continued success of the Elite was very largely due to the manner in which the staff had co-operated with him during the period he had been managing director

Queen's, Wolverhampton, Dance

The annual dance of the Queen's, Wolverhampton, on Friday last at the Queen's Cafe, was attended by over 200 people, Manager C. Lloyd-Davies was responsible for the decorations and special lighting effects, and the catering was in charge of Miss Purnell, manageress of the café.

Those present included Mr. Keen (Gaumont-British circuit manager), T. L. Lloyd (manager, Scala Cinema) and Mrs. Lloyd, Mr. H. Shawcross (manager, Gaumont Palace), J. Daniels (Hippodrome manager), and Mrs Daniels, and Vincent Matthews.

Hull Staffs' Festivities

Members of the staffs and their friends of the Regent and Tower Kinemas, Hull, took part in the annual social and dance last week. Supper was served in the Regent, and later the party transferred to the Tower for dancing. The arrangements were in the hands of Managers H. Greenwood (Tower) and Stan Dixon (Regent).

West Bromwich Staffs' Party

The combined staffs of the Imperial and Palace Cinemas, West Bromwich, were entertained to the annual staff party following the evening performance on Saturday last. V. I. Olliver, general manager of the circuit, was present, and a very enjoyable time was spent.

A Wath Party

The staff of the Majestic Super Kinema, Wath, near Rotherham, had their annual New Year party at the Pavilion, Wath, on Friday evening. J. Banks, manager, made excellent arrangements and the company included several renters. The directors and Mr. Banks were accorded the hearty thanks of the company.

SMOKING IN BOOTH

Liverpool Justices' Warning

Liverpool magistrates issued a warning to licensees against allowing members of their staffs to smoke in the vicinity of operating boxes. At last Friday's meeting of the Justices' Theatres' and Public Entertainments' Committee the chairman, Ald. R. Rutherford, said the rule against smoking in the neighbourhood of the kinema operating-box was not being carried out as strictly as it might be.

"The Bench," he said, "know that kinema licensees are dependent on the human element, but the licensees must accept responsibility.

"We ask licensees that if they see smoking or any indication of it in the operating-boxes they will instantly dismiss anyone concerned and also prosecute them." A warning notice to this effect should be posted in the operating-boxes.

BOLTON BURGLARY

£30 Stolen from Regal

Thieves broke into the Regal Kinema, Bolton, one night last week, burst open a 5-cwt. safe with explosives and decamped with £30, the whole of the previous day's takings, chocolates, etc.

They entered the theatre by making a hole in the roof, which involved sawing through asbestos, lead and timber and then dropping on to the balcony. No arrest has yet been made.

SUNDAY KINEMAS

Liverpool's Mite for Charity

Because the amount contributed to charities as the result of a recent Sunday performance was small, Liverpool Theatres and Public Entertainments Committee of the justices has concluded that Sunday films are not wanted in the city.

Alderman R. Rutherford, chairman of the committee, stated in court on Friday that the magistrates were somewhat disappointed at the exceptionally small amount of money sent to the hospitals from Sunday entertainments. He would be almost ashamed to say what the amount was. One licensee had been asked several times, but had sent nothing at all. Alderman Rutherford hoped that Mr. Milne, who appeared on behalf of the members of the North Western Branch of the C.E.A., would remind licensees that the Bench would not be trifled on Sundays.

NEW UNIT STARTS

Gertrude Lawrence Stars

'FLU PARALYSIS PASSES

G.-B. Preparations

By P. L. MANNOCK

"NO Funny Business," a comedy with music, based on an original story by Dorothy Hope, and which is the initial effort of John Stafford Productions, Ltd., went into production at Elstree on Monday.

A brilliant cast has been assembled for this, including Gertrude Lawrence, Laurence Olivier, who recently came to England to star in Gloria Swanson's film, "The Perfect Understanding," Jill Esmond, who will be remembered for her excellent work in "Ladies of the Jury," "Is My Face Red," etc., Frank Vosper, Gibb McLaughlin, and Dino Galvani.

The music has been specially composed by Noel Gay, with dialogue by Frank Vosper, and the dresses have been designed by Clare Rabagliati.

The picture will be under the joint direction of W. Victor Hanbury and John Stafford.

RAYMOND RESUMES

"Night of the Garter"

After a few days' conmpulsory idleness owing to the ravages of influenza, the B. and D. unit working under Jack Raymond on "Night of the Garter" resumed activities on Monday last.

Scenes specially written for the film show how Winifred Shotter and Harold French prepare to go away for their honeymoon, after the wedding reception held at the house of Austin Melford, who is responsible for the stage version, based on the old Avery Hopwood success, "Getting Gertie's Garter."

BENTLEY'S CAST

In New Fuller Comedy

In order to make up for the enforced idleness of the last ten days B.I.P. have started this week with tremendously increased activity. The entire Monty Banks' unit are back once more, going strong, and making up for lost time. Thomas Bentley has taken the floor with "Hawleys of the High Street."

Bentley's new production, for which, as is his custom, he has procured a new hat, tells the story of a not-too-successful draper and a butcher, who are business rivals. The picture stars Leslie Fuller as Hawley, the draper, and Moore Marriott, Judy Kelly, Francis Lister, Wylie Watson, Elizabeth Vaughan, Faith Bennet, Jimmy Godden, and Hal Gordon, form the rest of the cast.

THIELE ENDING

"Waltz Time" Sequences

"Waltz Time," directed by Wilhelm Thiele from A. P. Herbert's adaptation of "Die Fledermaus" by Johann Strauss, has now reached its closing stages.

Evelyn Laye and Fritz Schulz fill the principal rôles, supported by Gina Malo, Parry Jones, Ivor Barnard, Jay Laurier, Edmund Breon, Frank Titterton, D. A. Clarke-Smith, and George Baker.

A perfect replica model of the Stephansdome in Vienna has been made for the shooting of certain sequences.

LITWAK BUSY

"Love and Let Love"

This week has been devoted to the amusing scenes which occur after the marriage of convenience between the reluctant Gaston (Ivor Novello) and the not quite certain Anne (Madeleine Carroll). Into the atmosphere of tension comes the former sweetheart Simone (Kay Hammond). After an evening's revelry in the company of Gaston's friends, who take it on themselves to celebrate his not so happy marriage, she stays in his new home in innocent but misunderstandable circumstances.

GAUMONT PLANS

An Olfactory Complex

Proximate preparations for the production of "Britannia of Billingsgate" bring it to the starting point. Much of it will be shot at Billingsgate with real porters. Later they will be coming to the studios, for no one can adequately take their place.

With so much of Billingsgate as a background for this picture and the fact that Ivor Montagu and Frank Wells, who are at work on the script of "The War of the Worlds," are visiting drains, is giving rise to the rumour that "smellies" are on the map at Shepherd's Bush.

Preparations continue for the production of "Orders are Orders" to be made by Walter Forde, and "I Was A Spy," the next picture by Victor Saville.

The first picture which Tom Walls is to direct for Gaumont-British and in which he will also star is a screen version of Frederick Lonsdale's recent play, "Never Come Back."

FOX TRIO

Ready for Showing

Fox announce three more British quota pictures completed, for which Trade show dates will shortly be fixed. These are "A Taxi to Paradise," produced by George Smith; "Forging Ahead," produced by Harry Cohen; and "Yes, Madam," a British Lion production.

"A Taxi to Paradise," from the play "Misconduct," by Graham Hope, is a domestic comedy, with a series of intriguing situations, featuring Binnie Barnes, Garry Marsh, Jane Carr and Harry Wilcoxon, and directed by Adrian Brunel.

"Forging Ahead" is based on the stage play, "Easy Money," by Brandon Fleming. Margot Grahame heads a strong cast, including Anthony Holles, Garry Marsh, Clifford Heatherly and Melville Cooper. Norman Walker directed. The plot deals with the adventures which befall a young man who is induced by his fiancée to prove that a house is not haunted by spending a night in it.

"Yes, Madam," is a fast-moving comedy directed by Leslie Hiscott from K. R. G. Browne's novel of the same name. Harold French is cast as a young man who takes a job as chauffeur-valet to a retired manufacturer from Lancashire (Frank Pettingell) in order to qualify for an inheritance left him by an eccentric uncle. Peter Haddon and Muriel Aked are in the cast.

CAST OF "CASH"

Julian Rose's Part

Julian Rose, the inimitable entertainer who specialises in Jewish humour, is playing a large part in the new London Film Production "Cash," which is being directed by Korda. Julian is playing the part of a vulgarly rich financier who, in spite of his natural business acumen, falls for a clever confidence trick.

Julian Rose is well known on the stage, music-halls and screen, and he has also broadcast and recorded numerous gramophone records.

His recent films include "Looking on the Bright Side," with Gracie Fields, and "Money Talks," for B.I.P.

Other members of the cast include Wendy Barrie, Robert Donat, Lawrence Grossmith, Edmund Gwenn and Frank Cochrane.

"JOSIAH STEPS OUT"

Hiscott to Direct

A new British Lion production, tentatively entitled "Josiah Steps Out," went into production at the British Lion Studios, Beaconsfield, on Tuesday, under the direction of Leslie Hiscott.

A strong cast has been lined up, including Claude Allister, Davy Burnaby, Betty Astell, Frank Pettingell, Hal Waters, Thomas Weguelin, Patrick Keogh, William Macintyre and John Morley.

The story is a bright and breezy comedy. The technical staff includes Herbert Smith, production supervisor; Arthur Alcott, assistant director; Alex Bryce, cameraman; Norman Arnold, art director, and Harold King, recordist.

AT TEDDINGTON

Richardson Completes

"Double Trouble" (working title only), the Warner Bros. First National Teddington farce-comedy, dealing with suspicious wives and jealous husbands, was completed on Thursday last.

Joan Marion takes the featured feminine rôle, supported by Jack Hobbs. It was directed by Frank Richardson, and in supporting rôles are Anthony Hankey, Mike Johnson and Ernest Sefton.

"THIS IS THE WIFE"

King at Teddington

"This is the Wife!" is the title of the new Warner Bros. First National comedy which began last Saturday. From a script by Scott Darling, it is being directed by George King.

The amusing situation of a neglected husband inducing his housemaid to play the vamp, and his wife, in retaliation, succumbing to the attentions of a philanderer, is exploited in this picture, production of which is progressing at the customary rapid Teddington pace.

Jack Hobbs, Nora Swinburne, Charles Paton, and Viola Keats are principals.

BINNIE BARNES

And Her Crinoline

Binnie Barnes, at present playing in the London Film Production, "Counsel's Opinion," under the direction of Alan Dwan, wears a beautiful 18th century crinoline for the Louis XV ball scene. So voluminous is this charming dress that she is unable to sit down in it on an ordinary chair without crushing it, and a special high stool for her has therefore been made by the property department. Every detail of this wonderful frock is historically correct.

Henry Kendall, Francis Lister and Harry Tate are the male principals.

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R. E. Jeffrey, "the Golden Voice of the Silver Screen," has been engaged to comment upon "Derby Secrets, 1933," production of which has commenced.

"Private Wires" will probably be the new title of the current British Lion subject.

"Dom Napoleon" is the Charles Laughton subject scheduled by London Film Productions.

"Good Luck" is the new title of the Anthony Asquith football story, "A Kingdom for Five-and-Six" (G.-B.).

"Bitter Sweet" is to start at the B. and D. Studios on March 1. The leading man has not yet been definitely engaged.

Maurice Elvey is on the final scenes of "Soldiers of the King."

J. H. Turnbull, managing director of British Dominions Films of Australia, visits the G.-B. studios, with Wilhelm Thiele, Fritz Schultz and Evelyn Laye on the WALTZ TIME set

SHOWING NEXT WEEK

London

Astoria.—"The Big Broadcast" and "Money Means Nothing" (Paramount).

Carlton.—"Trouble In Paradise" (Paramount).

Davis, Croydon.—"Tell Me To-night" (W. and F.).

Dominion.—"Smilin' Through" (M-G-M) and "Guilty or Not Guilty" (P.D.C.).

Empire.—"Rain" (U.A.).

Marble Arch Pavilion.—"Rome Express" (Gaumont).

Metropole.—"Smilin' Through" (M-G-M) and "Hold 'Em Jail" (Radio).

New Victoria.—"The Big Broadcast" (Paramount) and "Six Hours to Live" (Fox).

Regal.—"I Am A Fugitive" (Warner).

Rialto.—"The Blue Light" (Universal).

Stoll.—"Say It With Music" (W. and F.) and "Bird of Paradise" (Radio).

Tivoli.—"Yes, Mr. Brown" (W. and F.).

Birmingham

Forum.—"Chandu the Magician" (Fox) and "Arms and the Man" (Wardour).

Futurist.—"Looking on the Bright Side" (Radio) and "Forgotten Commandments" (Paramount).

Gaumont Palace.—"The Old Dark House" (Universal) and "McKenna of the Mounted" (U.A.).

Scala.—"The Flying Squad" (British Lion) and "Working Wives" (First National).

Bradford

Empire.—"Divorce in the Family" (M-G-M).

Morley Street.—"Dancers in the Dark" and "Week-ends Only" (Fox).

St. George's Hall.—"The Misleading Lady" and "Working Girls" (Paramount).

Savoy.—"Fires of Fate" (Wardour).

Theatre Royal.—"The World and the Flesh" and "Insult" (Paramount).

Bristol

Empire.—"Tom Brown of Culver" (Universal) and "Midnight Morals" (British Lion).

Hippodrome.—"Mr. Robinson Crusoe" and "Night Mayor" (U.A.).

King's.—"Divine Love" (U.A.) and "Speed Madness" (Ideal).

New Palace.—"Divorce in the Family" (M-G-M) and "Hell's Highway" (Radio).

Regent.—"Man from Yesterday" (Paramount).

Stoll.—"Wedding Rehearsal" (Ideal) and "Sky Bride" (Paramount).

Triangle.—"Tom Brown of Culver" (Universal).

Whiteladies.—"Divine Love" (Ideal).

Cardiff

Capitol.—"The Flag Lieutenant" (W. and F.).

New Theatre.—"Bring 'Em Back Alive" (Radio).

Park Hall.—"Justice for Sale" (M-G-M).

Pavilion.—"Stranger in Town" and "Silver Greyhound" (Warner).

Queen's.—"Two Seconds" (First National) and "Parisian Romance" (Gaumont).

Edinburgh

Caley.—"Two Seconds" and "The Dawn Patrol" (F.N.).

New Picture House.—"Tell Me To-night" (W. and F.) and "After Dark" (Fox).

New Victoria.—"Tell Me To-night" (W. and F.) and "After Dark" (Fox).

Palace.—"Back Street" (Universal).

Playhouse.—"Back Street" (Universal).

Rutland.—"Divorce in the Family" (M-G-M) and "Hell's Highway" (Radio).

St. Andrew's Square.—"Divorce in the Family" (M-G-M) and "Hell's Highway" (Radio).

Synod Hall.—"Maid of the Mountains" (Wardour).

Glasgow

Coliseum.—"Chandu the Magician" (Fox) and "Stranger in Town" (Warner).

Cranston's.—"One Hour With You" (Paramount).

Green's Playhouse.—"Tenderfoot" and "Working Wives" (First National).

La Scala.—"Pack Up Your Troubles" (M-G-M) and "The Face at the Window" (Radio).

New Savoy.—"The Painted Woman" and "Embassy Girl" (Fox).

Regal.—"Chandu the Magician" (Fox) and "Stranger in Town" (Warner).

Regent.—"Maid of the Mountains" (Wardour).

The Picture House.—"The Flag Lieutenant" (W. and F.).

Leeds

Assembly Rooms.—"Lodger" (W. and F.).

Majestic.—"Tell Me To-night" (W. and F.) and "Hollywood Speaks" (U.A.).

Paramount.—"Million Dollar Legs" and "Horse Feathers" (Paramount).

Rialto.—"Man About Town" and "While Paris Sleeps" (Fox).

Scala.—"Downstairs" (M-G-M).

Tower.—"Trial of Vivienne Ware" and "Ambassador Bill" (Fox).

Liverpool

Forum.—"The World and the Flesh" (Paramount).

Futurist.—"One Hour With You" (Paramount).

Palais de Luxe.—"Letty Lynton" (M-G-M).

Prince of Wales.—"Stranger in Town" (Warner).

Rialto.—"Old Dark House" (Universal).

Royal Hippodrome.—"Old Dark House" (Universal) and "Delores, the Beautiful" (Equity).

Scala.—"Two Seconds" (First National).

Trocadero.—"There Goes the Bride" (Ideal).

Manchester

Deansgate.—"Attorney for the Defence" (U.A.).

Gaiety.—"Tom Brown of Culver" (Universal) and "The Law of the Tong" (Equity).

New Oxford.—"Grand Hotel" (M-G-M).

Paramount.—"Rome Express" (Gaumont) and "Make Me A Star" (Paramount).

Piccadilly.—"The Love Contract" (W. and F.).

Theatre Royal.—"Two Seconds" and "Working Wives" (First National).

Newcastle

New Westgate.—"Blondie of the Follies" (M-G-M) and "Man Called Back" (Gaumont).

Paramount. — "Horse Feathers" and "Million Dollar Legs" (Paramount).

Pavilion.—"Pack Up Your Troubles" (M-G-M) and "The Girl in the Cab" (P.D.C.).

Queen's Hall.—"Pack Up Your Troubles" (M-G-M).

Stoll.—"Wedding Rehearsal" (Ideal).

Sheffield

Albert Hall.—"Blondie of the Follies" (M-G-M).

Central P.H.—"Sky Devils" (U.A.).

Cinema House.—"Insult" and "Money Means Nothing" (Paramount).

Electra Palace.—"This is the Night" (Paramount) and "With Cobham to Kivu" (Gaumont).

Hippodrome.—"World and the Flesh" (Paramount) and "His Wife's Mother" (Wardour).

Regent P.H.—"Tell Me To-night" (W. and F.).

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NOVEL DESIGN OF PORTABLE PROJECTOR

WITH DAYLIGHT OR NORMAL SCREEN

A NOVEL type of projector for screening advertising and educational films is described and illustrated in the January number of the *Journal of the Society of Motion Picture Engineers.*

Alternative Uses

The projector is very compact and can be used either within or without its carrying case. Its novelty resides in the fact that it is possible to project the picture on a small daylight screen, which is part of the case, or, by closing the daylight screen and opening the front, to project straight on to a screen fixed a few feet away.

Naturally, in this latter case, the picture is magnified to a greater extent than with the small daylight screen.

The Mechanism

The frame consists of a white brass casting, about which the entire mechanism is constructed. Four spur gears and two metal gears make up the gear train. A conventional cam and double-claw straddling the perforations is used for the intermittent movement. It has a chromium reflector.

The base of the projector houses a transformer or resister according to whether A.C. or D.C. current is employed.

One model is provided with a rheostatic speed control and a special switch, which reduces illumination and heat sufficiently to enable still pictures to be shown.

THIS WEEK'S JOKE

Overhearing a Bargain!

In a Scottish town the kinema manager had a microphone in his office for the purpose of addressing his audience. Unfortunately the microphone was accidentally left in circuit during an interview between the manager and a film traveller.

Next day the pay-box was besieged with patrons offering 9d. for 1s. 6d. seats.

THE PRESTIGE OF GOOD SEATING

Messrs. Lazarus' High Standard

The value to the prestige of a kinema equipped with seating that is in general harmony with the decorative scheme, and that is luxurious in its restfulness, cannot be over-estimated. These, with the grace of well-chosen draperies and the design and texture of beautiful yet serviceable carpets, make up an asset which no discerning kinema proprietor can afford to neglect.

Among firms catering for the supply of these attractive features of the modern kinema, the name of H. Lazarus stands high. "Sixty years of supreme seating satisfaction" is Messrs. Lazarus' slogan, and the houses which have been recently equipped, or are in process of being equipped, testify to the continuance of their high standard of quality.

Among such theatres are the Regent, Paignton; Regent, Burnt Oak; Empire, Staines; New Savoy, Acton; Royal, Uxbridge; Super, Bruce Grove; Stanraer P.H.; Grand, Leeds; Piccadilly News Theatre, and Gate Theatre, Strand.

Complete draperies and seating, including the well-known "Lazie" chairs, are among the installations made by H. Lazarus, at whose premises at 10a, Great Eastern Street, E.C.2, new and artistic seating and furnishing may be seen.

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NEON LIGHTING

AT THE GAIETY, HASTINGS

The exterior of the new Gaiety, Hastings, illuminated with Neon lighting installed by the Claude General Neonlight Co., Ltd., of London, stands out at night as one of the most prominent landmarks for some distance around. The whole exterior is outlined with four parallel lines of 22 mm. green and blue tubes.

The canopy is outlined with 15 mm. blue tubing, which frames 12 in. red letters, both front and sides reading "The Gaiety." The under-ceiling is lit by an elaborate design in red, green and blue 15 mm. tubing.

The Observation Window

Summer Conference Preliminaries

New Home Talkie Outfit — Academy's Search for Silence

QUITE a big turn up last week to discuss the preliminaries of the Trade Exhibition which is to be held in conjunction with the C.E.A. Summer Conference this year. Glasgow being the venue, a certain number of representatives had naturally to consider ways and means rather carefully, because transit costs are going to be a serious item.

WHEN the prospective stallholders had listened to the President, R. E. Richards, the Vice-President, James Welsh, T. Ormiston, Paul Kimberley and W. R. Fuller, I thought the scheme was well launched, but several points emerged in the subsequent informal debate which will call for careful handling if the uniform story of success is to be maintained.

EXECUTIVE and general committees were formed, and until further meetings have taken place it is, perhaps, hardly necessary to go into detailed discussion about the points at issue, but one subject, the rent per sq. ft., is obviously a prime consideration amongst stallholders. Captain Kimberley himself puts the case for the exhibitors on page 4 of the current issue.

THE opening of A. C. Matthews' new hall, the State, Thornton Health, recalls a very clever stage presentation which was shown at one of his Norwood halls, and met with a keen reception. The technical side was undertaken by David Robson, circuit engineer.

BY the projection of ultra-violet rays from an ordinary spotlight through a special filter, upon the stage, which was draped in black, a particularly gruesome effect was achieved in a scene showing tomb-stones and skeletons dancing together, the black tights of the dancers being absolutely invisible in the ultra-violet beam which, itself practically indiscernible, picked out in an uncanny radiance the bony forms which were painted in a special fluorescent paint.

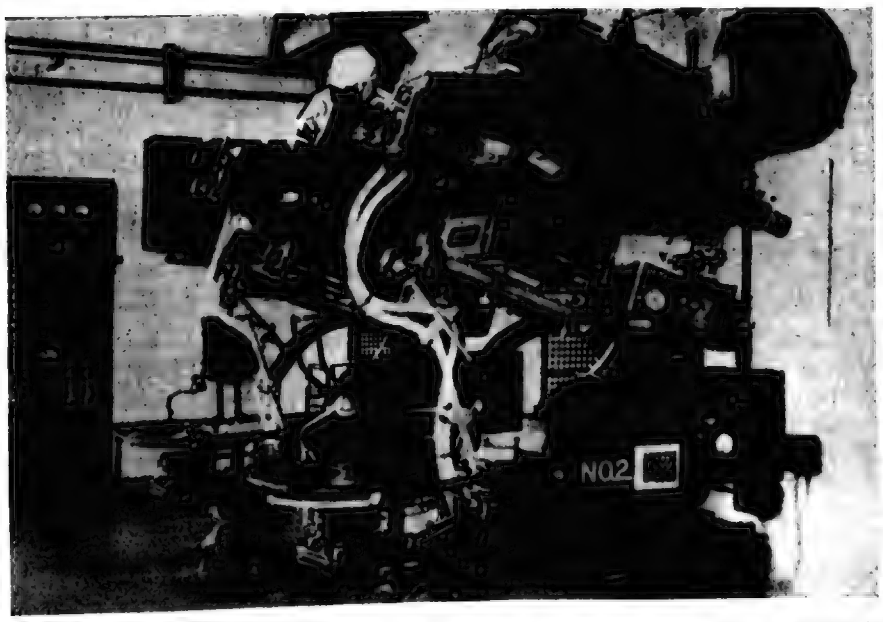
A NEW portable talkie set and 16 mm. projector intended for commercial purposes was demonstrated last week by British Talkatome, Ltd., of 89-91, Wardour Street, W.1, presenting a programme of films recorded on disc which performed remarkably well. The complete outfit, which is contained in two cases, consists of an Ensign 16 mm. projector and synchronised turntable, and a 10-watt amplifier with twin speakers (Rollo and Epoch).

IN construction the set is a very efficient and sound job with many interesting features. A novel silencing and cooling system is employed in the projector. Simplicity of operation is another point in its favour. Controls are reduced to a minimum and are placed for ready handling. A fader allows for musical interludes to be played from a non-sync. turntable.

AN organised search for an inventor with an idea for an absolutely silent motion picture camera has been launched in Hollywood by the Research Council of the Academy of Motion Picture Arts and Sciences. Virgil Miller, head of the Paramount camera department, is in direct charge of the search, which, if successful, would save the film industry thousands of pounds annually by eliminating unwieldy silencers, speeding up production and reducing costs.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



This week's projection room is that at the Carlton, Boscombe, the well-known South Coast resort.

This projection room is situated at the rear of the double-tier balcony, and measures 23 ft. long, 11 ft. wide, and 8 ft. high. The walls are flat finished and distempered pale blue, also the re-wind room, which is adjoining the "box" on the right. To the left are the non-sync. room and a short corridor leading to the operator's quarters. Directly above the "box" is the generator room and battery-charging plant.

The equipment includes two Ross rear shutter machine heads, with the same maker's high-intensity mirror arcs. The Western Electric sound set is the 2SX. F.D.N.S.

On the left of No. 1 projector is the amplifier and frequency meters, and on the back wall at the rear of both machines is the arc switchboard.

To the right of No. 2 projector is a combined spotlight and slide lantern, and further right again is the stage footlights and batten dimmers, also the curtain control.

Dual sets of W.E. generators are installed with conversion for 400 v. A.C. to 110 v. D.C. at 60 cycles. The arc generators, which are also a dual set, are situated in the basement.

The projection room staff consists of: F. H. Kinghead, chief; H. Ingram, second; J. Spencer, third; C. Barnes, rewind boy.

The *Kine.* offers five shillings for every projection room photograph printed. Photographs sent must be free of copyright charges. The best photograph during the month will receive an extra five shillings and will be printed in the *Ideal Kinema and Studio* for the month.

DEMONSTRATION OF COLOUR MAGIC

HOLOPHANE AT HOME TO TRADE VISITORS

HOLOPHANE "At Homes," which before Christmas were held on Tuesdays, have now been arranged for Wednesdays, and the tastefully appointed theatre at Elverton Street, Westminster, is attracting a large number of visitors of all kinds, the theatre interests, however, predominating.

On Wednesday of last week there was a large atendance of the Display Managers' Association, who learned from the demonstration the use to which coloured lights may be used in window displays.

Non-Stop Demonstration

R. Gillespie Williams, colour consultant to Holophane, revels in these demonstrations, in which he figures as magician and lecturer, with a touch of the non-stop variety compere. One knows that his very interesting and informative matter before the curtain serves a double purpose—that of explaining colour and providing time for the scene-shifter, whose activities are sometimes responsible for a thrill passing along the curtain.

Visitors were welcomed by Mr. Hepworth Thompson, managing director of Holophane; R. Gillespie Williams, and Miss Piper, publicity chief. Following the lecture demonstration tea was partaken of in an adjacent office.

The Programme

The purpose of the demonstration was explained by W. T. Dean, sales manager, and following the colour items L. M. Pye, industrial engineer, showed lantern slides of Holophane installations in Great Britain and Australia, these covering a very wide range of industrial activities.

The programme of colour items, which were displayed in association with dancers and music, was composed as follows:—"Pyjama Frolics," "I Love the Moon," "Oh, that Kiss," "Cymbal Dance," "Study in Silvers" (a very beautiful effect in coloured sheen), "Kimonas" (in which various lighting effects altered the colours of the garments), and "Moon." The effect of the lighting on curtains and dancers was very charming.

Mr. Williams also described the lighting units in the room, and demonstrated the effect of colour in illuminating cones, etc.

YARMOUTH AQUARIUM

Alterations and Extensions

Extensive alterations that have been taking place at the Royal Aquarium, Great Yarmouth, are now within a few days of completion. They constitute a marked improvement and when finished will make the Aquarium one of the most up-to-date and best-appointed kinemas in the district—a tribute to the ingenuity and enterprise of Cliff Diamond (the manager), and his employees. The theatre has remained open throughout the operations.

The main alteration consists of the introduction of side gangways inside the auditorium instead of outside as previously, and the provision of approximately 250 additional seats.

In carrying out this and other operations in six weeks without the loss of a single hour of the kinema's performances, the contractor, B. G. Beech, of Great Yarmouth, exercised considerable ingenuity. The chief difficulty was the removal of the boxes, the ornamental pillars in the fronts of which constituted important supports for the sides of the balcony overhead. Each column had to be moved 3 ft. 6 in. towards the exterior of the building, and at the same time the balcony had to be sufficiently well supported to accommodate from five to six hundred people an evening while the alterations were still in progress. Mr. Beech's engineers solved the problem cleverly by placing five strongly-imbedded cantilevers under the floor of the balcony on each side of the hall.

In the centre of the hall eight rows will be replaced by about 220 luxurious bucket seats with sorbo pads and high backs. The two exits facing the centre of the floor and those on each side of the old orchestra box have been modernised.

W. Rea has been appointed chief projectionist at the Ritz Cinema, Bordesley Green East, Birmingham, in succession to George Evans. Prior to this appointment he held a similar position at the Plaza Super Cinema, West Bromwich. **A. Kirkham**, from Cardiff, has succeeded W. Rea at the Plaza.

"BIG BROADCAST" RADIO TIE-UP

Liverpool Display a Big Attraction

OPPORTUNITIES for big tie-ups are so few that when one does present itself managers grasp it with both hands, regardless of the fact that the film itself, with a little extra advertising, will prove a satisfactory draw. "The publicity received from the tie-ups will help to popularise the theatre," they argue, "and keep it in the forefront of places of entertainment."

The presentation of "The Big Broadcast" (Paramount) at the Futurist P.H., Liverpool, this week (commencing January 16), has been synchronised with a tie-up with Lotus Radio, Ltd., Liverpool. In the balcony waiting-room of the theatre, there are two displays—one at each end of Lotus receivers, some of which are connected up for demonstration purposes.

Over the two entrances to the waiting room, J. H. Royston, manager, has placed hand-painted posters reading, "Lotus Display in Here—for 'The Big Broadcast' step inside." Covering the centre window is a large cut-out, 5 ft. 6 in. diameter, of a microphone with the wording "Tune in to 'The Big Broadcast,' but it must be on a Lotus set." In the downstairs waiting room adjoining the theatre, a small stage setting has been arranged. Revolved slowly by a small motor, there is a cut-out, 4 ft. 6 in. in diameter, of a gramophone record, on which the title of the film has been superimposed in tinsel sprayed letters. There is also a Lotus receiver on the stage.

Mr. Royston has also arranged for one of the earliest gramophones made in this country—one of the exhibits in Rushworth and Dreaper's private collection of musical instruments—to be displayed in the lobby of the Futurist, along with a modern microphone, to give some idea of the progress of sound reproduction by mechanical methods. Numerous tie-ups have been made with musical instrument and record dealers.

"M" MYSTERY POSTERS

Arouse Curiosity

For his presentation of "M," Manager Brunt, of the Alhambra, Birmingham, had a novel poster campaign, which extended over a number of weeks. Dispensing with the usual style of poster he substituted throughout the theatre illuminated ones. Commencing with a question mark, with an illuminated "M" in the background, he changed the catchline each week up to the screening of the film.

In the lobby was constructed the letter "M," 5 ft. in height and illuminated with green lights, and at the back of this was arranged a gruesome scene taken from the picture. That the curiosity of the public was roused was clearly evident by the exceptionally good business resulting.

The front of the Alhambra during the screening of "Igloo" (Universal) presented a very unusual sight. Polar bears, seals, Eskimos and igloos made up an attractive setting.

BRISTOL ENTERPRISE

Newspaper Story for New Palace

Some first-class publicity was obtained by G. H. Blackburn, of the New Palace, Bristol. A local evening newspaper is at present running a series of notable crime stories, and in one of last week's issues it gave an account of the famous Sidney Street siege.

G. H. Blackburn, an old showman, happened to have in his possession a film of the siege, which he had shown soon after the affair occurred. He screened this to a group of members of the staff of the newspaper, and got a good half-column of publicity, with the result that he has had many requests from members of the public to show the film in his programme.

It is only a few hundred feet, though in the days when it was taken it ranked as a feature.

"FIRES OF FATE"

Display in Gas Co. Showrooms

A bright and attractive window was to be seen at the showrooms of the Birmingham Gas Department in Birmingham, during the past week in connection with the screening of "The Fires of Fate" (Wardour) at the Forum Theatre, New Street, Birmingham—manager, E. C. Colman.

To the left of the window was a large display showing a company of camels and soldiers backed by the pyramids, with trees, etc., in relief, whilst in the top left corner was a large head cut-out of Lester Matthews and at the bottom right corner one of Kathleen O'Regan.

In front of this was a notice: "Fierce Torrid Heat," and at the side a large card; "Fires of Fate," carrying Press announcements on the film. On the other side of the window was a life-size cut-out of a man in front of a complete fireplace fitted with a gas fire, at the side of which were cards to balance the setting.

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The decorated foyer at the Academy Cinema, Oxford Street, London, during the screening of ATLANTIDE (Wardour)

BOXING RING IN FOYER

Boosts "Winner Take All" at Hay Mills

THE right atmosphere for publicising "Winner Take All" (Warner) was created by Harry Yorke, of the Adelphi, Hay Mills, Birmingham, by the erection in the theatre foyer of a boxing ring as a centrepiece for his display. This was surrounded by cut-outs of James Cagney and his co-stars, together with announcements on the film and suitable stills.

On the front of the theatre was a giant 43-sheet cut-out illuminated by floodlights.

Much attention was also drawn to this theatre by the erection of a 14 ft. white aeroplane carrying the name of "Skybride," which appeared to be crashing down on to the car park in front of the theatre, and was part of Manager Yorke's efforts to publicise the Paramount picture of that name.

The aeroplane, which was of substantial construction and very accurate outer detail, was entirely constructed by the Adelphi operating staff under H. Yorke's supervision.

TWO WINNERS

E. Forgham's Smart Tie-Up

Eric Forgham, manager of the Gaiety Theatre, Birmingham, put over a telling window display in connection with "Winner Take All" (Warner). He secured the assistance of Frank Whitworth, Ltd., cycle emporium, in Corporation Street, who tied-up with the Royal Enfield product. Interspersed with the display of cycles were keystones carrying announcements: "Royal Enfield is a winner that takes all before it"; "Do not miss James Cagney in 'Winner Take All,' showing at the Gaiety Theatre, Coleshill Street—the greatest sporting picture of the year."

A liberal display of stills and other artistically written cards completed a striking scheme.

"WINNER TAKE ALL"

A Big Hit at Birmingham

A. F. S. Ward, manager of the Plaza, West Bromwich, took full advantage of the Sunday boxing in his district to exploit the forthcoming screening of "Winner Take All" (Warner) by arranging large banners and streamers over the entrance to the Palais de Danse and other centres in the town.

These read "'Winner Take All'" with an illustration of boxers in the ring, and "After seeing the show to-day do not fail to visit the Plaza Cinema and see James Cagney in 'Winner Take All'—Boys it's a hit."

MINING TOWN BOOST

For "Black Diamonds"

Ernest Pike, manager of the Grosvenor Cinema, Bloxwich, introduced local colour to full advantage for his screening of "Black Diamonds" (Wardour). Bloxwich has a good proportion of miners in its population and as a tie-up Harrison and Co., Brownhills Colliery, loaned a complete model of a pit shaft with a set of fully loaded pit tubs, which were arranged in the foyer as a boost to the film.

Large cards written in glitter letters read: "Wives, see 'Black Diamonds,' the epic film depicting the life of the miner. It will show you vividly how your man earns his livelihood." This enterprising display brought record business.

M.P. VISITS "THE MAID"

Scala, Birkenhead, Showmanship

With the idea of impressing the public that "The Maid of the Mountains" (Wardour) was no ordinary film, G. H. Barber, of the Scala, Birkenhead, invited the staff of one of the Birkenhead newspapers to the first evening performance, at which the special guests were the Mayoress of Birkenhead, Lieut.-Col. Sandeman Allen, M.P., and his wife, and Mrs. Graham White (the wife of the other local M.P.).

After the show the party expressed the opinion that the film was one of the best British films they had ever seen.

They also complimented the little organist—a boy of 14 years—on his wonderful playing.

Atmosphere for "Flag Lieutenant"

Bristol Vestibule as Quarter Deck

ONE of the scenes in "The Flag Lieutenant" (W. and F.) is of a ball on the quarter-deck of a battleship. This was selected for a display by H. V. Davids, of the Regent, Bristol, when showing the film at that house.

Decorating the vestibule of the theatre with balloons, streamers and garlands to give it a festive appearance, he borrowed a number of nautical articles from the training ship, *Flying Fox*, and converted the vestibule into a quarter-deck. Guns, lifebuoys, and other things were arranged in their proper places.

The landing at the top of the stairs leading to the balcony was used as the bridge. In the centre was a binnacle and steam gear steering wheel. Port and starboard lamps shone in place of the usual flambeau lights at the foot of the stairs, while above was a masthead light.

From a mast on the front of the theatre a string of signal flags ran down to the top of the canopy. These, decoded, read "'The Flag Lieutenant' is showing at this theatre to-day."

NAUTICAL ATMOSPHERE

At the Queen's, Newcastle

Realistically represented was the bridge of a ship in the vestibule of the Queen's Hall, Newcastle, for the week prior to and then during, the run of "The Flag Lieutenant" (W. and F.). Port and starboard binnacle lights were burning at either side of the bridge, a wax figure appropriately dressed in white naval "ducks," with the name of the film on the band of the hat, was in command of the wheel, and close at hand was the captain's telegraph to the engine-room, registering full steam ahead.

Lifebelts and lifebuoys were hung in front of the bridge, and these, too, bore the name of the film. These things were not imitation, but the real goods, borrowed from factors for the occasion.

The attendants of the theatre were dressed in keeping with the figure at the wheel, white "ducks" with "Flag Lieutenant" on the front of the hat band.

BRISTOL BRIDAL DISPLAY

For "Wedding Rehearsal"

When showing "Wedding Rehearsal" (Ideal) at the Bristol Hippodrome, George A. Higgs dressed two life-size wax models as a bride and bridegroom, and placed them at the entrance to the house, and between them a three-tier wedding cake.

The display attracted a good deal of attention, particularly amongst the ladies. G. Higgs also had a large cut-out of a bridal pair in the window of the Cavendish Furnishing Company, in one of the principal shopping streets of the city.

CAMPAIGN FOR "THE MOUTHPIECE"

Bath Flooded with "Man Wanted" Posters

ONCE more Manager C. F. French, of the Beau Nash Picture House, Bath, has evolved a novel and arresting publicity scheme.

His latest campaign provided publicity for two films, "The Mouthpiece," which was the subject of the more vigorous campaign, and "Man Wanted."

Mr. French's first step was to prepare and have printed a hundred double-crown size posters, bearing this wording: "Man Wanted, by a person named K. Francis. height, tall; weight, not too heavy; appearance, handsome. Also, Warren William, known as 'The Mouthpiece.' Any person seeing these people will be amply rewarded at the Beau Nash. Next Mon., Tues., Wed., Jan. 2, 3, 4. Remember the dates."

The appearance of the posters was calculated to suggest that they were official notices.

Mr. French also had 1,000 "throwaways" printed, and these were disposed of by a house-to-house distribution.

A three-ply wood "cut-out" figure of "The Mouthpiece," flanked by "still" photographs from the film, was exhibited outside the theatre, and a "tie-up" with a local wireless dealer who supplies the well-known Murphy radio sets. In the window of this retailer was displayed a card inscribed with the message: "After you have seen Warren William in 'The Mouthpiece' at the Beau Nash, come in and hear 'The Mouthpiece of Europe.'"

In the lobby of the Beau Nash, Mr. French had arranged a similar display.

LAUREL AND HARDY WEEK

Burslem Street Stunt

This week is billed as Laurel and Hardy Celebration Week at the Palace, Burslem, and Manager Ravenscroft is attracting the crowds by engaging two men to carry giant heads of the two comedians on their shoulders. In addition to attracting the public's eye, the giant figures are distributing bills announcing the attraction.

CARDIFF NAVAL BOOST

Puts Over "Blockade"

J. Leo-Rippin, the manager of the Queen's Kinema, Cardiff, had an effective tie-up with the local Naval Brigade in connection with "Blockade" (New Era). Throughout the week a guard of cadets mounted guard over the vestibule of the kinema, while on Thursday sixty members marched into the kinema, with full lights ablaze.

The vestibule was attractively set out with a large model schooner, apparently sailing over the seas, a canvas background adding considerably to the effect. Signal lanterns and various kinds of nautical apparatus completed an exhibition that aroused considerable interest all the week.

ROTHERHAM PROLOGUE

"Fires of Fate" on Stage

C. Stuart Burgon, manager of the Empire Superkinema, Rotherham, followed up a capital exploitation of "Fires of Fate" (Wardour) with an unusual prologue, which added much to the success of the screening. Mr. Burgon had a large fire built in the centre of the stage, and by a clever manipulation of an electrical blower in the wings, the flames—electrical ones, of course—leapt ten feet in the air. This stood out prominently against a black background, and was emphasised by red flood lighting.

The effect was enhanced by letters forming the words "Fires of Fate" dropping from the flies into the fire. The dropping letters, which had been specially prepared, were picked out by flood lighting.

TRIBAL CHIEFTAINS

Exploit "Congorilla"

Presenting "Congorilla" Dudley Hoard, manager of the Regent Cinema, Nottingham, secured the services of an African resident in the district, to parade the vicinity of the picture house attired as a tribal chieftain in full ceremonial rig. Much interest was created, and from the box-office standpoint was well worth while.

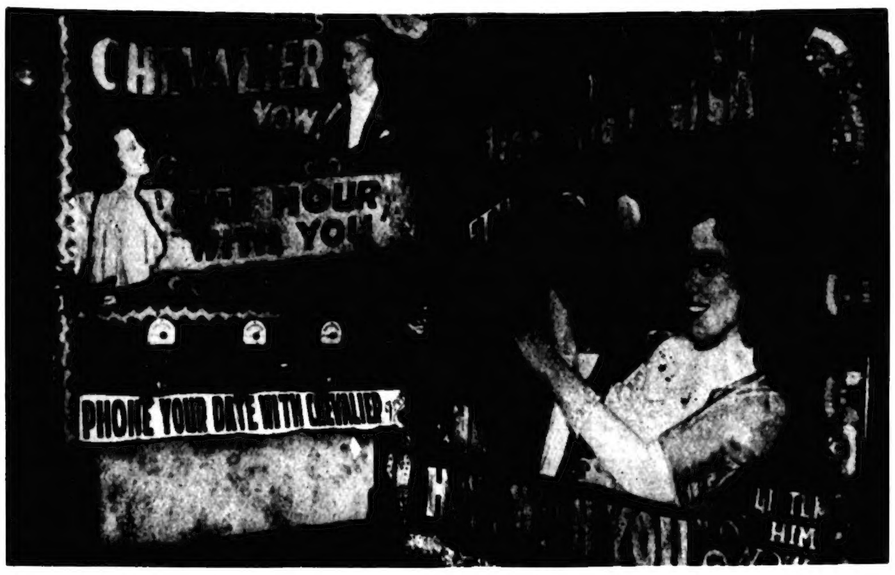
It is interesting to note that the Regent undergoes a transformation every week at the end of the Saturday programme. All showboards and matter appertaining to films are removed and the hall becomes the Nottingham Baptist Tabernacle.

WHITELADIES
MON DEC 26 & WEEK
A FEAST OF MELODY

An unusual tie-up with a butcher's shop in connection with the MAID OF THE MOUNTAINS (Wardour), at the Whiteladies P.H., Bristol

THE FIRES OF FATE

An excellent boost for FIRES OF FATE (Wardour), at the Forum, Birmingham, was given by this display in the window of the Birmingham Gas Co.


CHEVALIER
ONE HOUR WITH YOU
PHONE YOUR DATE WITH CHEVALIER

D. Ross, of the Regent, Edinburgh, staged this striking vestibule display to draw the public to ONE HOUR WITH YOU (Paramount)

"NEW YEAR" STARS AT HOME

Sheffield Display Brings in Good Business

A NOVEL lobby display has been arranged by C. E. Windsor, manager of the Regent, Sheffield, in his varied exploitation of "First Year" (W. and F.), for this part of the large foyer has been converted into a luxuriously appointed lounge drawing-room in which life-size figures of Janet Gaynor and Charles Farrell are seen at home enjoying a quiet evening with the radio. Furnished with the most modern type of furniture, the room is complete in every detail.

Embroidered on the curtains and draperies was the title of the film and names of stars. This was done in silver, and the lighting so arranged to bring it into prominence.

The display was largely the result of a tie-up with a well-known firm of house furnishers—Jay's, Ltd.—and attracted a great deal of interest.

There was a capital scenic display outside the hall, this and a large streamer across the wide frontage of the hall being floodlighted.

Good newspaper display was another feature of the exploitation.

"BRING 'EM BACK ALIVE"
Stoke Showmanship

Showmanship in Stoke-on-Trent is creating very keen competition at the present time, but without doubt one of the most spectacular and realistic pieces of work is on view at the Regent, Hanley, this week, where Manager Gregory is exploiting "Bring 'Em Back Alive" (Radio).

The spacious vestibule of this theatre has given Mr. Gregory plenty of room to display his ideas which have converted the whole of the lobby into a miniature jungle.

Tropical foliage on either side of the giant stairway has given the path to the pay desks a jungle track appearance, but the fearsome python curled round a tree trunk, and the snarling tiger on the right of the pay-box are only cardboard, and in any case the presence of a hunter (one of the attendants), complete with revolver, pith helmet, leggings and white shirt, dispels any fears which at first might be caused.

In addition, a remarkable collection of animal skins and skulls are on exhibition in the foyer, causing people to enter the theatre specially to view what is really an interesting collection.

AN AUSTRALIAN RECORD
"Sunshine Susie's" Long Run

Clever advertising and exploitation was a feature of the record run of "Sunshine Susie" at the Athenæum Theatre, Melbourne, Australia, where the Gainsborough picture ran for nineteen weeks, totalling three hundred and forty-two screenings. The M.C.C. cricket team was in Melbourne at the time of the screening and with the cricket fever running high, an original advertisement tying-up with cricket was put out, which created a considerable amount of interest in the film and its record run.

The "copy" for the advertisement was in the form of a cricket score-board, on each side of which was a drawing of a cricketer with the face of Jack Hulbert and Renate Muller. The score-board announced: "Athenæum, Melbourne, 'Sunshine Susie' *v.* The Rest. Renate Muller 342 not out, Jack Hulbert 342 not out. Bowlers: D. Pression 0 wickets for 434, O. M. Gloom 0 wickets for 200. Innings declared closed—."

BOSCOMBE DISPLAY
Draughty Moments for Josser

A successful tie-up with John Bright, Ltd., outfitters, enabled Manager W. Thornton, of the Carlton Cinema, Boscombe, to give a good boost to "Josser in the Army" (Wardour). Patrons met Josser in the vestibule, but only partly in the Army, seeing that he was minus his trousers!

A LIVING EXHIBIT WILL ALWAYS DRAW A CROWD

We hire out Tigers, Elephants, Lions, Bears, Monkeys, for foyer display or parade for the run of film and cheaply.

Ask for particulars.

B. G. CHAPMAN, LTD., 24, Tottenham Court Rd., London, W.1.

AROUND LONDON with the SHOWMAN

Astoria, Brixton, Broadcasting—Nautical Atmosphere at Bethnal Green—An R.A.F. Exhibitor.

FOR the publicising of "Big Broadcast," "Bill" Thornton, of the Astoria, Brixton, has hit upon an original and most appropriate "stunt."

The vestibule suggests the outside of a broadcasting station, with steel masts and aerials in evidence. Two loud-speakers are discreetly concealed, and at opportune times, dance music and songs are broadcast.

The solution is to be found in Mr. Thornton's office, where is the paraphernalia of a studio. The Astoria manager adopts the rôle of "Announcer," and by the aid of records and "patter" gives the impression of a "pukka" performance. Needless to add, Mr. Thornton introduces references to the film, and prefaces the playing of the records with a personal touch to the artists as though he were actually talking to them in the studio. The idea is supposed to represent a dinner cabaret at a New York hotel, and to heighten the illusion, Mr. Thornton adopts a nasal "twang," and the listeners are invited to listen to the clock striking. Mr. Thornton is wise enough to bear in mind the difference in New York and English times! The best "show" is at the close of the house, which coincides with dinner time in New York. The "stunt" has occasioned a great deal of interest.

Another "Big Broadcast" Tie-up

A similar stunt was also to be found at the Trocadero, Elephant and Castle, where was a set piece representative of wireless and a studio, and the whole thing did not cost a pound. The display was in connection with "The Big Broadcast." There were steel towers stretching up to the roof, and a life-size man in front of a mike, with a bas relief of the world in the background. The whole display occupied a space of about 20 ft. by 18 ft. Despite its comparatively low cost, it made a very effective display.

Speaking of this publicity effort, I should like to make a passing reference to the display on the occasion of the Anniversary Week. The whole of the front of the building was occupied with a lighted design measuring 80 ft. by 40 ft. There were over a thousand lamps employed, and it made a striking effect, advertising the attractions of the house, and signalising the anniversary.

Nautical Notions at Bethnal Green

Calling at the Museum, Bethnal Green, I found the staff in naval uniform.

Even the usherettes were enlisted into the Navy temporarily, and on inquiring, I found this was W. Morgan's stunt to put over "The Flag Lieutenant."

Mr. Morgan is acquiring a great reputation among the charity organisers in the district, as he is always ready to lend a hand with any show that is going. They have provided entertainment for three lots of local poor children, and a further 800 are to be entertained on Saturday.

In conjunction with the Mayor of Bethnal Green and the *Daily Sketch*, a party of 150 were invited to last Monday's show, and at the close of the programme the Mayor presented toys. This has brought the Museum a great amount of publicity, and is making it one of the most popular houses in the district.

Airways at Cheshunt

F. W. Goddard who, since leaving the Royal Air Force, has managed the Central, Cheshunt, has some amusing tales to tell of kinema shows in the Service.

He has organised many in his travels, and it was at Haindi, near Bagdad, that he utilised an old tin hangar for the screening of French films smuggled by air from Egypt. This was during the silent days, and the translation of the sub-titles proved an irresistible temptation to the wits of the camp. The translation, I understand, was seldom literal, but it added considerably to the entertainment.

In managing the Henlow depôt kinema for six years, Mr. Goddard became well acquainted with the Industry, and is putting this experience to good use at Cheshunt where he is managing a small but attractive house.

The South Mids. Secretary

Visiting Hertford during the week, I called at the Castle Cinema, and found J. Carpenter busy on the final details of the reconstruction which is to add a modern theatre to the town's amenities. A glance at the plans drawn by J. B. F. Cowper, F.R.I.B.A., the architect, shows that the new hall can be constructed with only a minimum closure, whilst the entrance is being rebuilt.

The new hall is to be erected immediately behind the present kinema, and has a capacity of 1,100. An innovation which will be a good source of revenue is the provision of display cases flanking the vestibule and entrance and a café is also provided for.

Mr. Carpenter, who is secretary of the South Midlands branch of the C.E.A., has quite settled to the quiet atmosphere of a county town and is content to miss the hustle of Wardour Street.

He recalled that, when as manager of Terry's Cinema in the Strand, how he inaugurated presentation runs—amongst them the Carpentier *v.* Dempsey fight, and how he publicised it by flying a banner across the Strand, and getting away with it.

Great interest is being taken locally by the tax reduction petition, and queues are forming to sign the printed forms.

Laurel's Father's Stage Appearance

Harold Usher, of the Walpole and Avenue Kinemas, Ealing, has always had the reputation of being a live wire. His method of bringing to the notice of his patrons the forthcoming showing of Laurel and Hardy's new feature-length comedy certainly warrants him being given that description, for the idea is as smart as it is novel.

Mr. Usher has secured the services of Arthur Jefferson, who, as most people in the Trade are aware, is Stan Laurel's father and an actor and manager of many years'

(Continued at foot of next column)

United Artists
15 STARS in
IF I HAD A MILLION
United Artists
RIVOLI

When showing IF I HAD A MILLION at the Rivoli Theatre, New York, Paramount erected one of the most striking displays seen in the city for a long time

THREE MINUTES WITH CHEVALIER

Telephone Stunt in Aberdeen

DUNCAN ROSS, manager of the Regent, one of the Edinburgh Gaumont-British houses, had a clever and ingenious stunt in connection with the showing of "One Hour with You" (Paramount). In his vestibule ahead of the showing he had a number of telephones installed, connected with the record room. Edinburgh has the automatic system throughout, and "dialling" is an every-day experience.

But instead of numbers on the dial, Mr. Ross had dates, with "Dec. 29," the date for the showing of the picture, in red. Patrons were invited to "Have three minutes with Chevalier now! He will have 'One Hour with You," and as "Dec. 29" was dialled the listener was automatically put through to the electric gramophone, and heard Chevalier singing one or other of the songs from the picture.

The Post Office gave their assistance gratis in connection with the installation.

"BIG BROADCAST"
Liverpool Prologue.

Preparations are being made at Liverpool for putting over "The Big Broadcast" (Paramount), which is to be pre-released at the Futurist Picture House, Liverpool, on Monday, January 16.

J. H. Royston, manager of the Futurist, informs the *Kine.* that he is arranging to give the film a spectacular send-off, and it is intended to introduce it to audiences with a novel prologue.

standing. Mr. Jefferson will appear twice nightly during this week for the first three days at the Walpole and the latter three at the Avenue, Northfields. He is giving a short talk on the subject of the film, with a few reminiscences about his famous son Stan.

This innovation should certainly be appreciated by patrons of the two Ealing kinemas, and it should be a means of not only advertising the following week's feature, but should in itself prove quite an attraction. There can be no doubt that "The personal appearance of Stan Laurel's father" will be an added box-office draw to this week's programme.

In case there are any managers, and we have no doubt there will be many, who are interested in running a similar appearance, they can get in touch with Mr. Jefferson through this office.

Wood Green Time Signals

"One Hour With You" was effectively publicised last week by Percy Swanwick, of the Empire, Wood Green, by means of novel display units, suggested by the film title.

These consisted of large clock-faces built on to a framework and carried by sandwich-board-men. There were four in all, and as movable hands were used on the clocks they were set to the four times of daily screening.

In the space usually occupied by the maker's name, the words "Showing At" were substituted, and panels, front and back of the man, carried the name of the house. Bells were rung by the men as they paraded the vicinity of the theatre to attract attention, and tie-ups were made with all the local music stores, who carried displays of stills and other publicity matter.

At the Elephant

A visit to the new house, at Elephant and Castle, the former Theatre Royal, proved that there is room for all. Despite the opposition, the new kinema was doing remarkable business. I found an old friend in G. Wilson Speakman, lately at Golders Green, who now returns to his former sphere, handling the crowds with his usual ability. There was a very finely balanced programme of films and stage show.

Percival Mackay, and his band, was the stage attraction, and the orchestral items, both serious and in lighter vein, had the undoubted approval of the audience. Alex Taylor, at the illuminated console of the Christie organ, also gave an entertaining show. He is still faithful to "slides," and by their aid, plus the organ, he "put over" an amusing "song-slide" scena, under the title of "A Midnight Performance"—a musical novelty introducing popular singers and their songs.

February 27 Releases

Creating Oriental Atmosphere

Organ & Orchestral Interludes

Paucity of Records

Suggestions Compiled by
A. W. Owen

RELEASES this week contain no fewer than five films which are Oriental in atmosphere, and which embrace Africa, China, the Southern Pacific, and a Malay plantation.

It is quite easy for anyone with a good knowledge of orchestral publications and long experience in the "silent" film fitting to choose suitable atmospheric music for these films, but when it comes to Oriental *records*, the scarcity is amazing, for the rich and and varied tone colours of the Eastern music make splendid records which would, I am sure, have a large sale among the general public, apart from film considerations which are not large enough to be seriously considered by the large recording companies.

A Hollywood comedy of a light nature gives a chance to feature the tuneful music of the new musical comedy success, "A Kiss in Spring."

Walford Davies' "Solemn Melody" may sound high-brow to those who do not know its beautiful theme, but managers need have no fear in using it, as a very suitable introduction to "Drifting Souls."

The medley interludes of dance music to introduce the broad comedy and farcical films are merely examples of the latest numbers which have become popular in town, and therefore likely to be known and appreciated in provincial areas, and many musical directors and organists may prefer to pick those which are certain to be locally popular.

"ONCE IN A LIFETIME" (Universal)

Cert. U. 7,490 ft. Reg. No. F.7952. Reviewed in *Kine.* October 13, 1932.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Jack Oakie, Sidney Fox.

Atmosphere.—Brilliant satire in which Hollywood is the subject, with its highly paid experts. Such a film contains no musical atmosphere whatever, and can be introduced by any type of light revue or musicol comedy selection played as a separate interlude, such as—

Orchestra.—Selection. "A Kiss in Spring." Kalman. (Chappell.) (New production at the Alhambra Theatre, London, W.)

Organ.—As orchestra, with adaptation from the solo-pianoforte copy only, whether for solo or synchronising interlude with record as detailed below for non-sync.

Non-Sync.—Selection. "A Kiss in Spring." Kalman. Recorded on Decca F.3338 by Orlando and his orchestra.

Lighting Effects.—Blendings of bright colours in varied and well contrasted tints.

"TIGER SHARK" (First National)

Cert. A. 7,173 ft. Reg. No. F.7951. Reviewed in *Kine.* October 13, 1932.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Edward G. Robinson, Richard Arlen, Zita Johann.

Atmosphere.—Triangle drama, showing incidentally the hazards of tuna fishing in the shark-infested Pacific Ocean.

Orchestra.—"Felsenmühle. Overture. Reissiger. (Boosey-Hawkes.) (No record available for synchronisation.)

Organ.—As orchestra, with adaptation from any piano-solo edition, or if synchronisation is desired use Mendelssohn's "Ruy Blas" overture, as detailed below for non-sync, and adapt from piano-conductor copy of above orchestration.

Non-Sync.—"Ruy Blas." Overture. Mendelssohn. Recorded on Columbia D.B.9278 by Percy Pitt and the B.B.C. Orchestra.

Lighting Effects.—Blendings of deep blue and green, changing to amber and red for finale "allegro" of either overture.

"BAROUD" (Ideal)

Cert. A. 7,182 ft. Reg. No. F.7900. Reviewed in *Kine.* October 6, 1932.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—Rex Ingram, Rosita Garcia.

Atmosphere.—A romance of Northern Africa, showing all the glamour and rich colouring of the Orient.

Orchestra.—"Desert Song." Selection. Romberg. (Chappell.) Or "Desert Romance." Ketelbey. (Bosworth.)

Organ.—As orchestra, using piano-solo copies only for either solo interlude or synchronising adaptation, with records, as detailed below for non-sync.

Non-Sync.—"Desert Song." Selection. Romberg. Recorded on Columbia D.B.9200 by Debroy Somers Band; "Vocal Gems" recorded on Columbia D.B.9212; or "Desert Romance." Ketelbey. Recorded on Columbia D.B.3342 by the Casino Orchestra.

Lighting Effects.—Vivid Oriental tints in varied shades.

"RED DUST" (M-G-M)

Cert. A. 7,154 ft. Reg. No. F.8094. Reviewed in *Kine.* November 24, 1932.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—Clark Gable, Jean Harlow, Gene Raymond. Mary Astor.

Atmosphere.—Life on a tropical rubber plantation, with its loneliness and temptation to illicit romance.

Orchestra.—"Gipsy." Suite. Ed. German. No. 2 only. "Lonely Life." (Chappell.) Played as introductory entr'acte only.

Organ.—As orchestra, with adaptation from the solo-piano arrangement of above edition, and synchronisation with the record, as detailed below for non-sync.

Non-Sync.—"Gipsy." Suite. Ed. German. No. 2 only. "Lonely Life." Recorded on Columbia D.B.9241-2 by the Plaza Theatre Orchestra, London.

Lighting Effects.—Dull shades of blue, green and mauve which dissolve rather than contrast.

"SOLDIERS OF FORTUNE" (U.A.)

Cert. A. 7,056 ft. Reg. No. F.7825 Reviewed in *Kine.* September 8, 1932.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Jack Holt, Ralph Graves, Lila Lee.

Atmosphere.—Drama of an American soldier of fortune who joins the Chinese national army. Romance and jealousy are depicted, with a background of aerial fights and intense warfare in Chinese setting.

Orchestra. — Suite. "Turusienne." Lafleur.) Mouton arrangement. No. 1 only; or excerpts of "Chu Chin Chow." Selection.

Organ.—As orchestra, using pianoforte-conductor copy for adaptation. There is no record of this suite, but synchronisation can be obtained with the excerpts of the selection, as detailed below for non-sync.

Non-Sync.—"Chu Chin Chow." Selection. (Marcia parts only.) Recorded on Columbia D.B.645 by His Majesty's Theatre Orchestra.

Lighting Effects.—Blendings of yellow, purple, deep orange and violet tints.

"HORSE FEATHERS" (Paramount)

Cert. U. 6,537 ft. Reg. No. F.7853. Reviewed in *Kine.* September 22, 1932.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—4 Marx Brothers, Thelma Todd.

Atmosphere.—A quick moving farcical comedy of the characteristic Marx Brothers' type.

Orchestra.—Medley of up-to-date foxtrots, such as choruses of "Happy-go-Lucky, You." "Marta." "Underneath the Arches," concluding with "Crazy People," quick step. (If synchronisation of one or more choruses is desired, the above numbers are all on the Roy Fox record (Decca F.3322)).

Organ.—As orchestra. Professional-song copies are the most effective for solo performance, and the piano copies of orchestrations for synchronisation.

Non-Sync.—Medley of dance music, recorded on Decca F.3322 by Roy Fox and his Band at the Café Anglais, London.

Lighting Effects.—Blendings of the brightest colours in varied and well contrasted tints.

"THE GOLDEN WEST" (Fox)

Cert. U. 6.118 ft. Reg. No. F.8119. Reviewed in *Kine.* December 1, 1932.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—George O'Brien, Janet Chandler, Marion Burns.

Atmosphere.—Full blooded Western drama of the earliest pioneer days, with picturesque Indian element, stage coach fights and Kentucky environment, in which the film is introduced.

Orchestra.—"Virginia." Selection. (Chappell.) With cuts as required. (Waller and Tunbridge.)

Organ.—As orchestra, using the piano-solo copy for adaptation whether for solo or synchronising with the record, as detailed below for non-sync.

Non-Sync.—"Virginia." Selection. Waller and Tunbridge. Recorded on Columbia D.B.9596. Part II only is complete for short selection.

Lighting Effects.—Blendings of varied and contrasting colours.

"DRIFTING SOULS" (Sterling)

Cert. U. 5.941 ft. Reg. No. F.8022. Reviewed in *Kine.* November 3, 1932.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Lois Wilson, Theodore von Eltz, Raymond Hatton.

Atmosphere.—A story of a woman lawyer who successfully defends her husband in the box when accused of running down and killing a man when driving his friend's car.

Orchestra.—"Solemn Melody." Walford Davies. (Novello.) Played as an introduction to the film and not as a separate interlude.

Organ.—As orchestra, using special organ arrangement by Dr. Best. (Novello.)

Non-Sync.—"Solemn Melody." Walford Davies. Recorded on H.M.V. C.2176 by the New Light Symphony Orchestra and Grand Organ; or recorded on H.M.V. C.1305 as Grand Organ Solo, by Reginald Goss-Custard.

Lighting Effects.—Blendings of soft tinted shades of varied and well contrasted colours.

"HOUNDS OF ZAROFF" (Radio)

Cert. A. 5.580 ft. Reg. No. F.7995. Reviewed in *Kine.* October 27, 1932.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—Leslie Banks, Fay Wray, Joel McCrea.

Atmosphere.—Sensational dramatic story of a mad count who hunts human beings who are wrecked on a lonely island.

Orchestra.—"Faust." Suite. S. Coleridge Taylor. (Boosey-Hawkes.) The last number only, "The Devil's Kitchen Scene," played as an introduction only and *not* as a separate entr'acte.

Organ.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration. (There is no record of this suite.)

Non-Sync.—"Dance Macabre." Saint Saens. Recorded on Columbia D.X.121 by the Orchestra Symphonique of Paris. (If short interlude required use Part 2 only of record as introductory music only.)

Lighting Effects.—Blendings of deep-tinted colours, orange, amber, and deep red dominating and the latter concluding.

"PYJAMAS PREFERRED" (Pathe)

Cert. A. 4.708 ft. Reg. No. Br.8223. Reviewed in *Kine.* December 8, 1932.

Publicity.—One 6-sheet.

Stars.—Jay Laurier, Betty Amann, Kenneth Kove.

Atmosphere.—Farcical comedy extravaganza of episodes in the "Red Dog" Night Club and a Turkish bath establishment.

Orchestra.—Popular medley of latest dance numbers, such as "Balloons" foxtrot (Keith, Prowse). "Love Brings the Dawning" valse (Keith, Prowse), and "I Don't Want to Go to Bed" quick step.

Organ.—As orchestra, using professional vocal copies for adaptation for solo numbers, and the orchestral piano-conductor copy of the final number for synchronisation with dance band record, as detailed below for non-sync.

Non-Sync.—Medley. Interlude of latest dance numbers—such as "Balloons" and "I Don't Want to Go to Bed," recorded on H.M.V. C.B.536 by Henry Hall and the B.B.C. Dance Orchestra and "Marching Along Together," one step, recorded on H.M.V. C.B.535 by the same orchestra.

Lighting Effects.—Blendings of the brightest varied and well contrasted colours.

Leading cinemas specify

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◆

COLOUR AND MUSIC

Christie Organ Demonstration

A special demonstration of the Christie organ is to be given by Alex Taylor at the Elephant and Castle Theatre on Friday morning.

The console is fitted with the Holophane system of colour illumination, which is operated by the organist by means of controls at the console. The lighting system constitutes twelve distinct colours and innumerable finer shades of colours are available. By this means the organist is able to blend sympathetic shades of colour and music.

The new development, it is claimed, offers great possibilities in the advancement of the popular theory that music can be interpreted in terms of colour, a field hitherto only tentatively explored.

ALEX. HOWIE, Managing Director Rex Publicity Service

REX PUBLICITY CHIEFS

JOIN COMPANY OF SHOWMEN

WE have frequently commented in these columns on the progress of Rex Publicity Service, Ltd., and it is appropriate that two of the earliest members of the *Kine. Weekly* Company of Showmen should be Alex. Howie, managing director, and S. H. Hope, general manager, of that enterprising organisation.

Although the company's activities only extended to London a little over three years ago, Rex is already firmly established and generally recognised as one of the leading forces in Trade advertising and publicity.

From 58, Shaftesbury Avenue, where an ever-increasing staff is rapidly outgrowing the spacious three floors of offices, the entire advertising and exploitation for the A.B.C. circuit is devised and reams of ideas covering the whole field of film exploitation devices, from Press ballyhoos to street stunts, are continually being despatched to managers.

Although this in itself is a full-sized job, Rex manages to handle successfully the advertising for several other circuits and independents as well as an impressive number of commercial accounts.

Since taking over the publicity department of Pathé Pictures, Ltd., a short time ago, they have attracted the attention of exhibitors to the company's product in no uncertain fashion, and, in addition to the comprehensive and helpful exploitation sheets prepared for each subject, they recently designed and issued a most artistic and compelling brochure, which was received with unanimous approval.

Through its subsidiary company, Art Display Service, of 121a, Wardour Street, Rex designs and supplies original displays and cut-outs for windows, lobbies and front of house, also posters of all sizes, and similar work is carried out from branch studios at Liverpool, Manchester, Birmingham, Bournemouth, and Glasgow.

The Scottish section operates from 95, Renfield Street, Glasgow, where the control is in the hands of William Hutton.

S. H. HOPE, General Manager Rex Publicity Service

MANCHESTER GUILD

The Manchester Court of the Guild of British Kinema Projectionists is to have a very important meeting on Sunday next at 11 a.m., when F. W. Campbell, of the British Thomson-Houston Co., Ltd., Rugby, will lecture and demonstrate on B.T.-H. equipment. The meeting will be held at the Kingsway Super Cinema, Manchester, by kind permission of Arthur L. Ward.

The first Manchester supper-dance was so successful that by general request another supper-dance is to be held on February 22 (Tuesday) from 11 p.m. to 3 a.m., in the Moorish Ballroom of the Piccadilly Theatre. Tickets, which are 5s., may be obtained from any member of the committee.

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Wed.	Jan.	18	The Son-Daughter	Ramon Novarro	M-G-M	Phoenix	8.45
..	..	18	Crooked Circle	Zasu Pitts	Gaumont	Phoenix	3
Thur.	..	19	The Man from Toronto	Jessie Matthews	Ideal	Phoenix	8.45
Fri.	..	20	Diggers	——	Universal	Prince Edward	8.30
..	..	20	In the Future; Coral and Its Creatures.	——	Universal	Prince Edward	8.30
..	..	20	Breach of Promise	Chester Morris	Gaumont	Phoenix	3
Mon.	..	23	Yes, Mr. Brown	Jack Buchanan	W. & F.	Tivoli	8.45
..	..	23	Torchy Rolls His Own; Vest With a Tale; Love of Ludwig; Hollywood Run-Round.	——	Ideal	Gaumont Theatre, Film House	3
Tues.	..	24	Parachute Jumper	Douglas Fairbanks	Warner	Phoenix	3
..	..	24	Come On Tarzan	Ken Maynard	Gaumont	Own Theatre	11
..	..	24	Cynara	Ronald Colman	United Artists	Phoenix	8.45
..	..	24	Trouble Indemnity; Africa Speaks — English; Dangerous Occupations; The Shanty Where Santa Claus Lives; A Whale of a Yarn.	——	First National	Own Theatre	2.45
Wed.	..	25	Polar Thrills	——	Gaumont	Phoenix	3
..	..	25	Perfect Understanding	Gloria Swanson	United Artists	Phoenix	8.45
Thur.	..	26	Hypnotised	Moran and Mack	Ideal	Phoenix	3
..	..	26	Sun Kissed Sweeties; Sign Please	——	Ideal	Phoenix	3
..	..	26	The Kid from Spain	Eddie Cantor	United Artists	Phoenix	8.45
Fri.	..	27	Hard to Handle	James Cagney	Warner	Phoenix	8.45
..	..	27	Tarill of Youth	——	Gaumont	New Gallery	10.30
..	..	27	Symphony of the Sea; Changing Seasons; King's English.	——	Pathé	Phoenix	3

BIRMINGHAM

Fri.	Jan.	20	Discord	Owen Nares	Paramount	Futurist	10.45
..	..	20	The Man From Toronto	Jessie Matthews	Ideal	West End	10.30
Tues.	..	24	Hell Fire Austin	Ken Maynard	Gaumont	West End	10.30
..	..	24	No More Orchids	Carole Lombard	U.A.-Columbia	Forum	10.30
Wed.	..	25	The Crusader	H. B. Warner	P.D.C.	Futurist	11
..	..	25	That's My Boy	Richard Talmadge	U.A.-Columbia	Forum	10.30
Thur.	..	26	The Unwritten Law	Greta Nissen	P.D.C.	Futurist	11
..	..	26	Crooked Circle	——	Gaumont	West End	10.30
..	..	26	Vanity Street	Charles Bickford	U.A.-Columbia	Scala	10.30

BRISTOL

Sun.	Jan.	22	The Mummy	Boris Karloff	Universal	King's	6.15

CARDIFF

Fri.	Jan.	20	Laughter in Hell	Pat O'Brien	Universal	Empire	11
..	..	20	Wild Horse Mesa	Randolph Scott	Paramount	Capitol	11
..	..	20	The Phantom Express	William Collier, Jnr.	P.D.C.	Empire	3
..	..	20	The Son-Daughter	Helen Hayes	M-G-M	Park Hall	11
Tues.	..	24	Frisco Jenny	Ruth Chatterton	First National	Queen's	11
..	..	24	The Crusader	H. B. Warner	P.D.C.	Empire	3
..	..	24	The Man From Toronto	Jessie Matthews	Ideal	Empire	11
..	..	24	Speed Demon	William Collier, Jnr.	U.A.-Columbia	New Imperial	11
Wed.	..	25	Diggers	——	Universal	New Imperial	11
..	..	25	Man Against Woman	Jack Holt	U.A.-Columbia	Capitol	11

EXETER

Sun.	Jan.	22	Beneath the Sea	——	P.D.C.	Plaza	3
..	..	22	Guilty or Not Guilty	Betty Compson	P.D.C.	Plaza	3

GLASGOW

Fri.	Jan.	20	I Am a Fugitive	Paul Muni	Warner	Regal	11
Tues.	..	24	The Unwritten Law	Greta Nissen	P.D.C.	Picture House	11
..	..	24	The Mummy	Boris Karloff	Universal	La Scala	11
..	..	24	Hell Fire Austin; Breach of Promise.	——	Gaumont	New Savoy	10.45
..	..	24	That's My Boy	Richard Cromwell	U.A.-Columbia	Playhouse	10.45
Wed.	..	25	Robbers' Roost; Hundred to One	——	Fox	Picture House	10.45
..	..	25	Flesh	Wallace Beery	M-G-M	La Scala	10.45
..	..	25	Discord	Owen Nares	Paramount	Green's P.H.	11
..	..	25	Crooked Circle	Zasu Pitts	Gaumont	New Savoy	11
Thur.	..	26	Yes, Mr. Brown	Jack Buchanan	W. & F.	Picture House	11
"	"	26	Speed Demon	William Collier, Jnr.	U.A.-Columbia	La Scala	10.45

LEEDS

Fri.	Jan.	20	Hearts of Humanity	Jean Hersholt	P.D.C.	Scala	11
..	..	20	Naughty Cinderella; Lawyer Man	——	Warner	Rialto	11
Tues.	..	24	Laughter in Hell	Pat O'Brien	Universal	Majestic	10.45
..	..	24	If I Had a Million	All Star Cast	Paramount	Paramount	10.45
..	..	24	Crooked Circle	Zasu Pitts	Gaumont	Scala	11
..	..	24	Man Against Woman	Jack Holt	U.A.-Columbia	Rialto	10.45
Wed.	..	25	Breach of Promise	Chester Morris	Gaumont	Scala	11
..	..	25	Vanity Street	Charles Bickford	U.A.-Columbia	Rialto	10.45
Thur.	..	26	The Man From Toronto	Jessie Matthews	Ideal	Scala	11
..	..	26	The Son-Daughter	Helen Hayes	M-G-M	Rialto	10.45

LIVERPOOL

Fri.	Jan.	20	Discord	Owen Nares	Paramount	Futurist	10.45
..	..	20	Fast Life	William Haines	M-G-M	Scala	11
Tues.	..	24	The Man From Toronto	Jessie Matthews	Ideal	Trocadero	11
..	..	24	The Son-Daughter	Helen Hayes	M-G-M	Futurist	11
..	..	24	No More Orchids	Carole Lombard	U.A.-Columbia	Scala	10.45
Wed.	..	25	Laughter in Hell	Pat O'Brien	Universal	Scala	10.45
..	..	25	Breach of Promise	Chester Morris	Gaumont	Trocadero	11
..	..	25	Deception	Nat Pendleton	U.A.-Columbia	Palais de Luxe	10.45
Thur.	..	26	Diggers	——	Universal	Palais de Luxe	10.45
..	..	26	Man Against Woman	Jack Holt	U.A.-Columbia	Futurist	10.45

MANCHESTER

Fri.	Jan.	20	Robbers' Roost; Hundred to One	——	Fox	Piccadilly	10.45
..	..	20	Silver Dollar	Edward G. Robinson	First National	Theatre Royal	11
..	..	20	The Man From Toronto	Jessie Matthews	Ideal	Hippodrome	10.45
..	..	20	Shorts	——	Paramount	Paramount	10.45
Tues.	..	24	Diggers	——	Universal	Market Street	10.45
..	..	24	I Am a Fugitive	Paul Muni	Warner	Theatre Royal	11
..	..	24	If I Had a Million	All Star Cast	Paramount	Paramount	10.45
..	..	24	Vanity Street	Charles Bickford	U.-A.-Columbia	Deansgate P.H.	10.45
Wed.	..	25	Fast Life	William Haines	M-G-M	Market Street	10.45
..	..	25	Crooked Circle	Zasu Pitts	Gaumont	Piccadilly	11
..	..	25	Speed Demon	William Collier, Jnr.	U.A.-Columbia	Deansgate P.H.	10.45
Thur.	..	26	Yes, Mr. Brown	Jack Buchanan	W. & F.	Piccadilly	10.45
..	..	26	Hell Fire Austin	Ken Maynard	Gaumont	Market Street	11
..	..	26	Deception	Nat Pendleton	U.A.-Columbia	Deansgate P.H.	10.45

NEWCASTLE

Fri.	Jan.	20	The Unwritten Law	Greta Nissen	P.D.C.	Stoll P.H.	11
..	..	20	The Mummy	Boris Karloff	Universal	Queen's Hall	10.30
..	..	20	Wild Horse Mesa	Randolph Scott	Paramount	Paramount	10.30
Tues.	..	24	Hearts of Humanity	Jean Hersholt	P.D.C.	Queen's	11
..	..	24	Crooked Circle	Zasu Pitts	Gaumont	Westgate P.H.	10.45
..	..	24	Speed Demon	William Collier, Jnr.	U.A.-Columbia	Stoll P.H.	10.30
Wed.	..	25	Hell Fire Austin	Ken Maynard	Gaumont	Queen's Hall	10.45
..	..	25	Man Against Woman	Jack Holt	U.A.-Columbia	Stoll P.H.	10.30
Thur.	..	26	Yes, Mr. Brown	Jack Buchanan	W. & F.	Queen's Hall	10.45
..	..	26	That's My Boy	Richard Cromwell	U.A.-Columbia	Stoll P.H.	10.30

NOTTINGHAM

Fri.	Jan.	20	Red Haired Alibi	Merna Kennedy	Sterling	Scala	11
Sun.	..	22	The Phantom Express	William Collier, Jnr.	P.D.C.	Goldsmith P.H.	7
Tues.	..	24	His Loyal Highness	——	Universal	Scala	10.30
..	..	24	The Man From Toronto	Jessie Matthews	Ideal	Hippodrome	11
..	..	24	Discord	Owen Nares	Paramount	Elite	10.45
Wed.	..	25	Air Mail	Ralph Bellamy	Universal	Scala	10.30

SHEFFIELD

Fri.	Jan.	20	On Your Guard	Richard Talmadge	Butcher	Union Street	11
..	..	20	The Crusader	H. B. Warner	P.D.C.	Central	11
..	..	20	Flesh	Wallace Beery	M-G-M	Scala	11
Tues.	..	24	Naughty Cinderella; Lawyer Man	——	Warner	Hippodrome	11
..	..	24	Wild Horse Mesa	Randolph Scott	Paramount	Central P.H.	10.45
..	..	24	Breach of Promise	Chester Morris	Gaumont	Regent	11
Wed.	..	25	Hearts of Humanity	Jean Hersholt	P.D.C.	Cinema House	11
..	..	25	Crooked Circle	Zasu Pitts	Gaumont	Regent	11
Thur.	..	25	I Am a Fugitive	Paul Muni	Warner	Hippodrome	11
..	..	26	Frisco Jenny	Ruth Chatterton	First National	Union Street	10.45
..	..	26	Hell Fire Austin	Ken Maynard	Gaumont	Regent	11

NEW TECHNIQUE IN LATEST "U" TALKIE

Spoken Thoughts in Universal Comedy

SPOKEN thoughts again come to the screen, this time as a powerful angle of comedy, in Universal's all-star production, "They Just Had to Get Married," which will be Trade shown at the Prince Edward Theatre, W., on Friday, January 27, at 3 p.m. Slim Summerville and Zasu Pitts are co-starred in a remarkable cast, which includes Roland Young, C. Aubrey Smith, Verce Teasdale, Fifi d'Orsay, Robert Greig, Elizabeth Paterson and David Landau.

Edward Luddy directed, and, in introducing the spoken thought to comedy, he has provided the biggest angle for laughs since sound offered its potentialities for humour, it is reported.

"The introduction of the spoken thought in this picture came as a big surprise to us," declared Mr. Ditcham, as no mention of it had been made in advance communications. The surprise was so great that it started the pre-view committee roaring with laughter right from the start.

"No one can appreciate its power for getting the laughs until it has been seen in such a comedy production as 'They Just Had to Get Married.' I am glad to say that this will be the first comedy in which the Trade will see the new technique employed.

"The opportunities for gagging with the spoken thought are innumerable.

"On the strength of the story and cast alone, 'They Just Had to Get Married' is excellent fare. Slim and Zazu are ideally teamed as two servants who are left a fortune by their milionaire employer. (Some of the spoken thoughts of the millionaire's family when they hear this are priceless!)"

◆

IDEAL TO PRESENT "HYPNOTISED"

Starring Moran and Mack

The latest Mack Sennett feature length comedy will be presented by Ideal on Thursday, January 26, at the Phœnix Theatre at 3 o'clock. "Hypnotized," which stars that inimitable coloured duo, Moran and Mack, "The Two Black Crows," is one of the most ambitious productions that have yet emanated from the Sennett studios. In addition to Moran and Mack, the cast includes Charles Murray, Alexander Carr, Wallace Ford, Ernest Torrence, Marjorie Beebe, Maria Alba, Luis Albernia, etc.

The story is that of a circus employee, Bill Bogard (Wallace Ford) who, after winning the Grand National sweepstake, proposes to marry the star violinist (Maria Alba), Princess Mitzi. The wedding is fixed, the circus patrons wait impatiently to participate in this real-life romance. But no bridegroom puts in an appearance. With his coloured friend he has been abducted by a hypnotist (Ernest Torrence). Broken-hearted, the girl sails for home, and by a queer twist of fate both men are discovered on the same ship, in the hypnotist's power. How the hypnotist is circumvented and the lovely Princess united to her admirer, is disclosed in eight exciting reels. There is a lion-hunt on board, an imagined shipwreck, a terrorising of the passengers by the hypnotist.

Mack Sennett has put romance, laughter and thrill into this picture, which opens with the Grand National Steeplechase in England, then taking us to the "Big Tops," and finally on board a palatial liner. Witty gags follow each other in quick succession, and all the slick hilarity of first-class comedy has been skilfully introduced.

◆

MYRNA LOY IN "ANIMAL KINGDOM"

Hardest Screen Role

According to E. H. Griffith, the director of "Animal Kingdom," the Radio picture co-starring Leslie Howard and Ann Harding, the hardest screen rôle of 1932 was played by Myrna Loy in that picture.

"Seldom in my many years of experience as a director have I been as baffled when it came to casting a rôle," he said.

"Myrna Loy is one of the very few actresses who could possibly play the part. It is a difficult one, for Myrna must convince the eventual audiences that while she is a man's wife, she has nothing in common with him spiritually, æsthetically or intellectually. She must portray a well-bred woman with a commonplace mind.

"She must vividly accentuate the contrast by which the audience will see that Ann Harding, in the rôle of the thoughtful artist Leslie Howard, loves, is his true mate, his 'real' wife."

◆

AUTHOR'S FEES IN RUSSIA

To be Based upon Receipts

The Commissariat of Public Instruction of the Russian Soviet Republic has fixed a uniform rate of authors' rights for kinematograph representation.

For silent films the author and the director will receive 2 per cent. of receipts from the film, divided as three parts to the author and one part to the director.

Composers of music written specially for a film will receive 1½ per cent. of the total receipts.

Three and a half per cent. of the receipts of sound films will be allocated to composer, author and director, the division to be equal between them.

Classified Advertisements are not inserted unless prepaid

Scale of Charges relating to Classified Advertisements

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Three lines (average 20 words) 1s., and 4d. for every additional word.

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If printed in Capital Letters, 3d. extra for every 10 words or less.

LATEST TIME for receiving Advertisements is TUESDAY MORNING, FIRST POST

Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

SITUATIONS VACANT

FIRST-CLASS Agents required for old established firm of Theatre and Kinema Furnishers; must be thoroughly well known in the trade.—L., Box 225, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER. Life experience, thoroughly recommended, reliable showman, disciplinarian, seeks position anywhere; moderate salary; excellent references; disengaged owing to Cinema Royal, Chiswick, changing hands.—Wire or write, 114, Bridge Road West, S.W.11.

MANAGER, last position three years, desires post anywhere; the advertiser has 18 years' experience, is well versed in every branch of the industry, is an efficient organiser and versatile showman; would undertake publicity or circuit chief. — Manager, 11, Crendon Street, High Wycombe, Bucks.

MANAGER, disengaged, urgently requires position; 16 years' experience; moderate salary; accept assistant's or relief.—Forsythe, 1a, East Street, Portland.

ADVERTISER, with considerable time at disposal, could help in supervising or managerial capacity; 16 years' theatre management; conversant administrative, executive; might consider investment sound proposition.—O., Box 226, Kinematograph Weekly.

VERSATILE young Operator-Manager (B.T.-H. or B.T.P.) with go-ahead ideas, would consider offers where brains and initiative given scope; live-wire show preferred.—J., Box 221, Kinematograph Weekly.

CHIEF Operator-Electrician, disengaged; pre-war experience; four years sound, RCA, B.A., W.E.; last position six years; highest possible references; h.i., rectifiers, own repairs, etc.—15, Argyle Gardens, Upminster.

RELIABLE OPERATOR, CHIEF OR SECOND; 3½ YEARS W.E., KALEE, SIMPLEX, ROSS; NOT AFRAID OF WORK; EXCELLENT REFERENCES; MODERATE SALARY.—N., BOX 225, KINEMATOGRAPH WEEKLY.

CHIEF Operator-Electrician; good references; 12 years' experience, three years W.E.; first-class results guaranteed; chief or second; go anywhere.—8, Woodland Road, New Southgate, N.11.

EFFICIENT Chief and Second, disengaged; principal systems, any machines, arcs; London, provinces; salary reasonable.—Projectionists, 14, Pickard Street, London, E.C.1.

DISENGAGED, Chief Operator, relief or Sunday; sound equipments; excellent references.—Operator, 25, Lowell Street, Worcester.

OPERATOR-ELECTRICIAN desires situation; 13 years' all-round experience, three years W.E. system; good maintenance of equipment and reliability assured; moderate wages.—M., Box 224, Kinematograph Weekly.

TEMPORARY or permanent situation required by reliable and efficient Operator; age 25 years; 11 years' experience, all mechanisms.—H. Webb, 19, High Street, Sevenoaks, Kent.

ELECT.-OPERATOR, W.E., B.A. and Mihály; any type engine; perfect projection.—Operator, 86, Beaufort Avenue, Ward End, Birmingham.

DISENGAGED, Chief Operator-Electrician, 3 years on sound W.E., R.C.A., H.I. arcs.—S. J., 11, Floreston Street, Mile End, E.1.

CHIEF Operator and Electrician, age 29, married, 3 years on British Acoustic and B.T.-H., thorough knowledge all electrical apparatus; wife assist if required.—H., Box 219, Kinematograph Weekly.

CHIEF Operator, thoroughly experienced B.T.-H., seeks sit.; salary £4 15s.—Operator, 20a, The Broadway, Hammersmith, London, W.6.

YOUTH, age 18, seeks position as assistant to sound engineer in studios, 2 years' experience in bioscope box, W.E. system; keen and willing.—P., 36, Crowhurst Road, Colchester.

CHIEF Operator desires engagement; 20 years' all-round experience; two years sound, B.T.-H., B.A.; good references; go anywhere.—65, Andrew Street, Llanelly.

CHIEF Projectionist requires change; 10 years P.C.T.-Paramount, 3½ years W.E.; all makes projectors, arc lamps; intimate knowledge rectifiers, ventilation, stage.—O., Box 200, Kinematograph Weekly.

GOOD Projection and Sound is what you want, and I can give it, with all repairs and a complete electrical installation if required; Chief or Second, B.T.-H.; no reasonable offer refused; Birmingham district.—T., 22, Shirley Road, Acocks Green, Birmingham.

OPERATOR-ELECTRICIAN seeks engagement; 16 years' experience; any machine, Western sound system.—Penny, 62, Vicarage Road, Henley-on-Thames.

FINANCIAL

CAPITAL always available; propositions invited; limited companies formed.—Monelles, Ltd., 27-8, King William Street, E.C.4 (Est. 1882).

APPARATUS FOR SALE AND WANTED

CURTAIN Surrounds, Draw Tabs, etc; sale or hire.—Please state wants, Birds, Castle Bromwich, Birmingham.

STRIKING REDUCTIONS AMERICAN-MADE TALKIE PROJECTION SETS. SPECIALISING IN NEW, USED, REBUILT APPARATUS, such as Simplex Projectors; RCA Photophone type Sound Heads; Western Electric type Speakers; Amplifiers; Sound-on-Film Mechanisms; Photocells; Exciters; Optical Systems; Arc Lamps; Acoustics; Converters, Rectifiers. Write, giving mains, voltage and cycles. Agents solicited. — SALES ON SOUND CORP., Dept. K.W., 1600, Broadway, New York. Cable: "SOSOUND," New York.

FILMS FOR SALE AND WANTED

FEATURES, Comedies, Interest Films for sale or hire; also Trailers, Export, etc.—Rust, International Film Service, 95, Hatherley Road, Gloucester.

SILENT FEATURES, COMEDIES, DRAMAS, SERIALS, INTEREST, CARTOONS, ETC., FOR HIRE OR SALE.—APPLY, STANDARD FILM AGENCY, 26, ST. ANNE'S COURT, WARDOUR STREET, W.1.

SERIALS, Features, Comedies, Educational, enormous selection; exports to all parts of the world; sale or hire.—Baer, 176, Wardour Street, W.1. Established 1907.

LANTERN SLIDES.

ANNOUNCEMENT SLIDES (Photographic), 14 words 1s. 8d., 25 words 2s.; repeats, 9d. Illustrated with own photograph, 2s., 2s. 6d.; repeats 1s. ADVERTISEMENT SLIDES, 4s. 6d.; repeats, 2s. Postage free. Prompt service. Cash with order. —The Central Advertising Co., 46, Cookson Street, Blackpool.

PATENTS.

KING'S PATENT AGENCY, LTD., 146a, Queen Victoria Street, E.C.4; Free "Advice Handbook" and Consultations on Patenting Inventions and Registering Trade Marks; 45 years' refs. 'Phone: Cent. 0682.

TENDERS.

CARNEGIE HALL, Workington, Cumberland.—Licensed for Kinema, Music, etc., and has been and can be licensed for Stage Plays. To Let on Lease by Tender for a term of five years. Seating capacity over 750. Tip-up chairs and forms. Electric light. Heating (low pressure, hot water). Stage 22 ft. opening, depth over 25 ft. Possession in July, 1933. Now tenanted by Mr. Morris Maud (expiry of ten years' leases).—Form of Application from the Town Clerk, Town Hall, Workington.

PICTURE THEATRES FOR SALE AND WANTED.

CLEMENT BLAKE & DAY

THE Cinema Agents,
22, Wardour Street, W.1.

CAN, AND WILL,

Sell Your Theatre.

Quick, Without trouble to you. Buyers waiting for Halls of all sizes, at all prices, in all Part

£500 and really very cheap, too. Show seating about 700 (balcony holding over 200) in main thoroughfare of large town, Eastern Counties; excellent lease at only £12 a week rent. As much as £300 has been taken in one week.—CLEMENT BLAKE & DAY.

£7,500.—An opportunity here for speculator who can "nurse the baby" until times get better; splendid specially-built show, just on the outer edge of London; a show that cost over £25,000 to build to our certain knowledge some two or three years ago; the Compton organ alone cost £2,500. The structure is such that we are certain we should have no difficulty in arranging mortgage for £4,000.—CLEMENT BLAKE AND DAY.

£3,000.—Relatively the soundest proposition on the market. Well-established London concern; holding (seated and standing) something like 700 and making a regular profit, year in and year out, of quite £25 a week at least; low rent of only £6 a week. Price £3,000 lowest.—CLEMENT BLAKE AND DAY.

£650.—Cinema and Dance Hall in town where there is only one other show, a few miles from Sheffield; seating nearly 600; long lease at £10 a week rent; owners live nearly a day's journey away.—CLEMENT BLAKE AND DAY.

TO LET.—"For the right people" we can negotiate let on lease of one of the largest shows in the North of England; holding something like 3,000; in splendid position in town of nearly 1,000,000 population. Rent will have to be £5,200 a year.—CLEMENT BLAKE AND DAY.

£6,500.—The only Cinema in rapidly developing seaside resort on the East Coast; the show occupies valuable position in the High Street; and there is in addition large house; office let to H.M. Commissioners; and Shop let to Barclays Bank. Price for the whole lot £6,500 Freehold. CLEMENT BLAKE AND DAY.

FOR immediate disposal, miniature Super, new, London district; lavishly appointed; long lease; low rent; good profits. Principals only.—K., Box 222, Kinematograph Weekly.

FOR Sale, Kinema; capacity 480; good stage.—Williams, Stationer, Lammas Street, Carmarthen.

KINEMA PRINTERS

5,000 **HAND-BILLS,** 12s.; 100 Day Bills, from 7s.; 100 D. Crowns 10s., etc.—Mellor, Ltd., Kinema Printers, Stacksteads, Lancs.

FOR SALE AND ON LEASE

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